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This brief acknowledgment in no way adequately expresses appreciation of the careful study and the carrying through of the many details involved.

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LAURA MERRYWEATHER

INTRODUCTION

THE evolution of Keller, the artist, can be seen in the Memorial Exhibition graphically illustrated in this catalogue. But there is a fuller understanding of his production through knowledge of Keller as an individual: the searcher into every facet of creative activity; the rabid fact-finder, curious, witty, colloquial. He was ever paradoxical, provocative but always loyal and generous, romantic yet realistic, a philosopher and a dreamer.

His family were German and came from Klingenmünster in the Rhenish Palatinate. For some years they had decided to emigrate, and one can imagine with what sanguinary expectations they set out for America. However, a bad storm in the Atlantic upset their expectations, and certainly in part, their timetable, for the future artist was born off Nova Scotia on April 3, 1869. This fact and the year of his birth, 1869 instead of 1870, were hidden because his parents and he, himself, did not want any claim for military service. They loved the tradition of their original homeland, but they embraced wholeheartedly the new land. Cleveland was their goal, and throughout his long life Henry Keller was never to fail in his allegiance to that city. It was his final wish that he should rest upon the heights which rim Lake Erie.

The family first lived on Fountain Street, a street north of St. Clair, for several years. Then, with the European family's desire for land, they moved to Payne Avenue, near East 40th Street, and finally bought about four acres near East 55th Street and St. Clair. At the time of the panic of 1879, when he was ten, they moved to Earlville near Kent, now Twin Lakes.

His taste for painting came early and he told me once the story of his first dabble with paint, surreptitiously lifted with a wet brush from the landscape scenes painted on his mother's treasured window shades. Whether his mother ever knew is not recorded. He also found an assortment of wallpaper scraps. "The colors were soluble with spittle and by chewing a strip of whalebone until it frayed, it made a tolerable brush . . . But a still greater wonder was that I escaped poisoning, for the reds were cochineal, the yellows, arsenic, and the greens, copper oxides."

His love of nature stemmed, unquestionably, from this

period, recorded so fully in his "Boyhood Memories." "Days were growing colder and ducks began to fly in, taking refuge from the storms on the Great Lakes . . . It was here that I first became acquainted with the beauty of the pintail and the gorgeous plumage of the wood duck." Again he wrote, "It was the winter's last spasm. A warm rain and a quick thaw almost made the two lakes meet behind our barn," and "In Homer's pasture lot, the crows held their annual powwow,—such a din of caw-cawing,—with their sentinels on the highest limbs of the surrounding trees . . . It was the mating season's dance. The sentinels must have been confirmed bachelors who sacrificed their time to make the annual prom a success. The chorus perched on the rail fence, a cheer claque, then took their place among the dancers."

The family soon returned to Cleveland to Kinsvater Street, near East 55th, before moving to Superior and Russell, and finally to Addison Road, where the artist lived for so many years. It was probably at the moment when house painters were working on the Kinsvater Street house that the young Henry somehow got his hand on oil paint from their cans and painted with this treasure trove his first oil, an oriole on a blue ground. At that time he was twelve.

His formal art education began in 1887, in the School of Design for Women, in the attic rooms of the old City Hall in Cleveland, the school which now is called The Cleveland Institute of Art. Then began a sixty-two year loyalty to that institution, for forty-three years of which he was an active member of its staff.

This initial training induced a fermentation of ideas, and in 1888 he and a friend started for New York to see the wonders of The Metropolitan Museum of Art. He didn't tell his father; he wouldn't have understood. His mother would have been sympathetic to the purpose, if not to the means of achieving his dream. They rode freight trains until separated by a mishap which brought Keller into the hands of railway police. He eluded them and undauntedly continued on his way, earning the greater part of it by working on the barges in the Erie Canal. He reached New York, and in the Metropolitan Museum he saw the new sensation, Rosa Bonheur's "The Horse Fair," acquired the preceding year. His interest in this picture was a

prophetic indication of Keller's preoccupation with this subject material throughout his life.

In 1890 he made his first trip to Europe. The one diary preserved gives his impressions of New York, his visits to The Metropolitan Museum of Art, to Central Park. In the Park, the eager young man looked over the shoulder of a painter he saw sketching. It was William Chase, who, warming to Keller's evident enthusiasm, talked of the Germany where he had studied and took him finally to the famous 10th Street Studio and showed him his treasures there.

His encounter with Chase was an auspicious prelude to the ocean voyage to Rotterdam. He visited museums; he was always interested in them, but more particularly the ideas which they contained. He went to Cologne, where the wonder of the Cathedral enthralled him; then to the Rhine, Mainz Cathedral, Klingenstein, his family home. It was characteristic of him that in his first trip his love of animals should have been implemented by studies with Hermann Baisch at Karlsruhe.

Later he went to Munich. In his diary there are entertaining pictures of student life there. The customary *bier-fest* he gave when accepted by the students in the Academy was highlighted by a not too authentic Indian dance, "as done by Sitting Bull," which he did with a hastily clutched red tablecloth. During a slightly raucous rendition of an act from Tannhäuser, a cast-iron stove tipped and slightly injured him, and the party ended with Keller's being carried from the room on a table top, attended by about a hundred students carrying candles and singing a dirge.

Keller's return to Cleveland and his association with the W. J. Morgan Lithograph Company brought a sound training in technical processes. He worked at the Morgan Company for eight years and in between studied in New York at the Art Student's League and other places. Perhaps it was then, while he was in New York, that he first made friends with Walt Kuhn, Arthur B. Davies, Jerome Myers, George Luks, and others, who were later to become the leaders of the new movements in American art. Their friendship was a real one and many times I have been asked by them about Keller, always in terms of deep appreciation and with wonder that he did not come to

New York to push himself. They could not understand his faithfulness to Cleveland.

In 1899 he was in Europe again, and in a letter from Woerth-am-Rhein, dated May 31, 1900, he speaks of Zügel. To us, today, Zügel is only a name, but in Germany then and even now he ranks as one of the very greatest in his field. I will let Keller speak. "Well, I am a full-fledged Zügel pupil at last and have all the needed documents. Less than ten minutes ago I bade him goodnight after a fine talk and walk with him. There is no doubt he is the greatest painter of domestic animals living . . . Zügel is a virtuoso, not a poet, so our method of thinking is entirely opposite. He is so positive a nature that he simply will not tolerate a difference of opinion. What I shall do is to profit from him in drawing and technique and paint to suit myself." As early as this, we see this evidence of Keller's freedom of thought, his freedom from direct influences, characteristics he was to carry through his life. Perhaps this experience also helped toward making him the wise and liberal teacher he was to become later. The class closed July 15 but in a letter of September 10 we learn that Zügel continued informal criticism for him alone until the first week in September.

One day Mr. Keller told me how he worked in the following years at Munich. "We were drawing an animal for three days. We waited 'til late afternoon, when the sun struck into the dusty coat of the animal. I struck in at that hour." He had, meanwhile, become a great favorite of Zügel and at the end of his student days, his master offered him a job to go to Weimar. "I needed it, but I said, 'No, master, I must go home. I wouldn't feel free. I couldn't leave America for good; my youth, all my experience, are there.' I had planned to go back to Cleveland and make it or break it here. I wasn't going to follow the marks of Monet's easel."

Curiously enough, it was in Munich, as he was finishing a *concours*, that he met another American of German descent, William Sommer, who, like Keller, died in 1949 and who, with him, was destined to become a great influence in making Cleveland a place for the creative artist.

In 1902, Keller began a part-time connection with The Cleveland Institute of Art as an instructor, and in 1908 that became his major teaching preoccupation. As he said to me about his "Sawmill" of 1908, "that was when I was catching my breath

as an Impressionist." He had found Cleveland art to be a kind of pale, timid, watered Impressionism and he rebelled against it. These were years of experiment. "For instance," he said, "I would try light against light, as in the 'Hollyhocks.'" This was in 1908 and succeeding years. However, it was through his experiments on the psychology of color vision in modern art with Dr. J. J. R. Macleod of Western Reserve University, later one of the discoverers of insulin, that he really found his way. Then "my modern painting began and plums were my first experiment, the use of blue outline of pattern and color which disappears into neighboring color. It was a jump from Impressionism to a new idiom, where design becomes all important." Then he added, "Your picture is a later one of the same series." (*Cat.* No. 91.)

Another time he was speaking of rhythm: "I began to find out about rhythm. That was a part of Cézanne's influence. I always had a sense of rhythm and my teachers called it 'mannered.' It was a term which might be termed a cliché, as later 'significant form.'" Again, he said, "It's the organization of rhythm. It was first very discouraging, rhythms, counter-rhythms and rest," and "I always admired Cézanne touching finger tips with great figures of the past."

In 1913 the Armory Show was held in New York, and Keller had the great honor of showing two pictures: one of them, "Wisdom and Destiny," now in the Museum collection (*Cat.* No. 13); the other, a picture called "The Valley." I once tried to find this picture, but Mr. Keller didn't know where it had gone. As he said to me, it was a "picture in sharp, sour yellows and blues. Don't know where it is now. Only thing revolutionary was use of blue pigment." The "Wisdom and Destiny" came from an idea which had interested him in an essay of Maeterlinck. This picture was used by him again as the main subject for a great wall decoration to be painted on the west wall of the Council Chamber in Cleveland's City Hall. The commission was given but he was later paid to break it, in a campaign of ill-advised economy.

The Armory Show was the first opportunity for America to see the major experiments of the experimental artists of Europe. Keller was enchanted, and found release from the hidebound and the conventional. It was shortly after this that he made his first visit to California at the time of the Panama-Pacific

Exposition in San Francisco in 1915. Here again, in the strange forms, volcanic and otherwise, of the West Coast, he found rhythmic subject material which attracted him. He had long been an admirer of the art of China, and the mysterious and melting fogs of the Bay Region and the abstract shapes of the rocks made a profound impression upon him and generated an interest which was later to take him back many times to California. While there, he sought in the very individual waters of the Pacific, in the "rocks and strange forms . . . to catch varying rhythms in form. In 1938, The Museum of Modern Art wrote and asked me for one of these pictures painted then (*Cat. No. 75*) for a Paris Surrealistic show,¹ something I never dreamed of when it was done."

Keller was interested in abstract form, but he was never interested in abstraction, as such. A characteristic story is that about one of his favorite students, Charles Burchfield. He told me that "Burch brought me a strange thing, shapes, couldn't make it out, going in direction of abstraction. I said to him, 'You will have to tell me what that is.' Burch's answer was, 'That's the feeling a bird has when it flies through a tree.' I answered him, 'Burch, that concerns no one else than does the taste of your breakfast. When you get here, you're pretty much down to yourself.' " Yet Keller made no attempt to control Burchfield's direction. He told him many times, "Go ahead, Burch, you make your own world."

He was wonderful in his colloquial criticism. To one student he said, "That isn't sweet; it's just kidding the sweet nerves." To another, "The fact that you like a hot dog and I don't, doesn't make a hot dog bad." Again, he was speaking of a realistic painter, "He was the first man who painted ham and eggs so you could eat it off the bill." Of Rivera, "Rivera can paint a person so you know that something didn't set well on his stomach." Once he was lecturing his class on an exhibition he had seen. "Y'know, there is less dilettante work than usual in this exhibition, but there is too much. A dilettante is a cultural moron. I had a stenographer who was down at John Huntington.² Perhaps she was a good stenographer, but she was like a guinea pig—she would try anything once. She not only did the goldarndest things, but she did the goldamndest things I have

¹ It really was an exhibition of another sort, called "Trois siècles d'art aux Etats-Unis."

² The John Huntington Polytechnic Institute.

ever seen. I had her for over a year, but I did not even dent her."

He could be no less devastating with his peers. He was discussing Tiepolo with Boardman Robinson and Robinson said he just couldn't stand him. Keller's answer was, "But why? Adjust and enjoy." Then he added aside, "Robinson has the fetish of power which many of the moderns have."

During the decade following the Armory Show, he was a tireless experimenter and, although he felt himself up against a stone wall, that did not discourage him. He had many staunch adherents, but the old guard in Cleveland still held the reins, although their influence was slipping fast.

An all-important date for him was the first exhibition of the Work by Cleveland Artists and Craftsmen, which opened at The Cleveland Museum of Art, May 3, 1919. There, the Jury awarded him a Special Prize for Maintained Excellence for all the fourteen pieces he exhibited. This very extraordinary honor, given him by fellow artists who were established figures in the art of the country, set him apart, gave him the local prestige necessary for a wider acceptance. He became the acknowledged leader, and his art flowered accordingly; continued sales gave him the encouragement needed and the funds for further travel. From then on came a series of trips which brought rich results. Year after year he won awards until, in 1927, he entered his work, *hors concours*, with the Museum's consent.

The first trip to New Mexico brought with it a realization of the spell of the Southwest, and in Taos he did a series of paintings which foretell the future. It gave him a taste of Spanish influence and whetted his appetite for the long-dreamed-of trip to Spain, which came in 1922-1923. The family landed at Vigo and made their headquarters for a time at Madrid. The first Spanish subjects are practically all done in Central Spain—their coloring and the light are quite different from the later Malaga pieces—the only exception being the "Fishermen of Vigo" (*Cat. No. 96*), probably done from a sketch en route south. The first of his long series of romantic compositions, the rather dark "Returning from the Feria" (*Cat. No. 28*), belongs to this early Spanish group, as does the "Autumn Fruits" (*Cat. No. 31*), of The Phillips Gallery.

In a letter dated December 10, 1922, he writes, "Spain is like a hopelessly dirty beauty one admires from a distance. Spain is all for the visual sense, her tastes, her smells and her noises are

abominable." He complained of the discomforts of Madrid, but extolled the wonders of the pictures in the Prado. "I have had wonderful days here, forgetting I am an artist, just charmed by the wonder-world a Breughel, a Patinir, or a Van der Weyden could unfold to you. The 'Descent from the Cross' of Van der Weyden at the Escorial is quite one of the greatest pictures I have seen. It has all the simple faith of a primitive in conception and execution and in full richness can compare with the richest Venetian." While in Madrid, he visited Talavera de la Reina, and "The Hermitage, Talavera" (*Cat.* No. 92) is one of his richest impressions of that trip. In this same letter he writes of his two bull-fight pictures (*Cat.* Nos. 93, 95). "The bull fight with the white horse being gored is the finished one. It is the one signed."³ Later, in another letter, dated April 8, 1923, he goes back and tells the story of how they were painted. "On a certain day I was to go to Aranjuez and see the greatest matador in Spain and his two famous banderilleros perform . . . It was a fiesta and a most colorful audience turned out. When you get over the first shock of the brutality, it has a glamour such as nothing else on earth, motion, danger, cleverness, daring color, and agility. You are just riveted to your seat and your eyes ache . . . The moment I chose was when the third bull, a spotted fellow and the fiercest of the afternoon, felled two picadores; in less than you could count five, [he] cleared the arena and nearly trapped one of the banderilleros. Everyone cried, 'Bravo, Toro,' but the poor devil was doomed . . . The matador in the picture is Machias, and the boys worship him as our boys do Babe Ruth or Dempsey. He's the greatest in Spain now."

In December the Keller family moved to Malaga, where the warm Mediterranean colors give a quite different accent to his remaining Spanish works. "We live halfway up the mountain and have a wonderful view over the bay. Sunday was down to Nerja along the sea . . . The road is over mountains and around rocky fjords and the towns are the most primitive I have known . . . sugar cane, palms, oranges and loquats grow with a background of snowy peaks . . . At every turn, some unexpected wonder occurred. At one place there were cliffs of limestone like the hills in a Ming *kakemono*. In a great cavern, all hung with stalactites, lived several families of gypsies with their donkeys,

³ Both the pictures are now signed; No. 95 is the one referred to as finished.

pigs, and fowl." In this same letter of March 17, 1923, Keller described the Granada road, the inspiration for one of his greatest canvases (*Cat. No. 37*). "Three weeks ago I was over to Granada . . . over the old Moorish wagon road. A Spanish wagon road is a part of Spanish life and is a part of her literature. This road runs over three ranges and passes only three towns in 130 kilometres. It's like a great epic poem come true. This road over the mountains and then Granada!"

The year of complete rest and the absence of responsibility gave Mr. Keller a rare chance for creative development. The Museum awards had set his mind at rest. Spain gave him the romantic background which had always been a latent element in his production. Now he develops it to the full. His trip to Texas and his first visit to San Diego in 1925 gave him a touch of Spain in the New World, and in San Diego he found the climate, the color, the forms and rhythms which he craved. It was the first of many trips to that enchanted land and there he was to pass his last years. The next year, 1926, in Puerto Rico, he found another even more authentic echo of Spain.

He was becoming more and more conscious of inner forms, earth forms, and rhythms. The external aspects became less and less important, except when they revealed the cosmic world of which they were a part. This was particularly true of the brilliant series of water colors done in the Northwest—on Mount Rainier, in Puget Sound. He loved the forms of mountains, lifting clouds, the wheeling flight of birds. He was studying nature from within. The next year he actually followed the footsteps of Sargent in the Alps, to paint the dynamic urge of those majestic peaks in a way he felt Sargent had entirely missed. He wanted to paint them from within, their feel, rather than the objective reality which Sargent revealed. These were the years when he painted with the greatest gusto and dash. With all their rich bravura, his water colors are penetrating in their mastery of significant movement, in their amazing fluency. From Percé, Colorado, La Jolla near San Diego, we have his renewed experiences, all the facility of a hand which could transmit to canvas or paper, in a lightning flash, the penetrating vision of a searching mind. It is never virtuosity. The waters of the Pacific live beneath his hand. I remember the first time I saw the Pacific. I saw it with the eyes of Mr. Keller, all the individual elements that make it what it was and is,

which make its water different, were there: the peculiar rhythms, the relentless surge of the breakers, the wrack of storm-tossed spray.

During these later years the circus had become an obsession, and the oils on this theme brought into play all his abilities: his mastery of the figure, his love of animals, his sense of the drama and the heartbreak of the big top. He goes back to his early love, to the horses with which he had won his first successes. The memories of his youth crowd in, and he paints now, in the fullness of all his acquired knowledge, birds, fruit, animals, figures, flowers, in water color, oil, pastel, lithograph—all the technical means are at his command.

As a teacher, he was great, because of his infinite capacity for taking pains, because of his intense and pulsing curiosity. He was a hard taskmaster for others, because he was a hard taskmaster for himself. He fought for and with his students so that they might throw off the shackles of their inhibitions. And the greatest tribute which can be his, is the fact that his students were never bound by the stylistic characteristics of their master.

He chose to live his life in Cleveland. Even in those days when he was in Europe or in the past years when, after his retirement from the School, he was in California, his thoughts were for the city he loved.

Keller's was a rich and rewarding life. His penetrating vision, plus his understanding of nature, wrung from nature its very essence, took the onlooker beyond the actual into the creative world of ideas in which he lived. His contribution as an artist and teacher was unquestionably a major factor in the flowering of Cleveland art in the past three decades. More than any other single figure, he has affected the art of his community.

WILLIAM M. MILLIKEN

CHRONOLOGY

- 1869 Born April 3, of German parents, aboard ship on the Atlantic Ocean. Son of Jacob and Barbara (Karcher) Keller; father died, 1906, mother, 1926.
- 1887- At The Cleveland Institute of Art (then called School of Design for
1888 Women in Cleveland, later known as The Cleveland School of Art).
- 1888 First visit to New York City.
- 1890 Visited New Orleans.
- 1890- Studied under Hermann Baisch at Karlsruhe; also in Munich.
1891
- 1891 Returned to America. Became an apprentice in commercial lithography with the firm of W. J. Morgan Lithograph Co., for whom he worked and traveled for the next eight years. During this period he studied at night schools and at the Art Student's League, New York, as well as at the Cincinnati School of Art.
- 1893 Married Imogene Leslie, January 3. Studied at The Cleveland Institute of Art.
- 1899 Studied animal drawing and anatomy under Julius Hugo Bergmann at Düsseldorf.
- 1900 Studied at the Royal Academy of Bavaria, Munich, under Heinrich Johann Zügel, the greatest animal painter of the time.
- 1900- Won several awards which enabled him to travel to Chioggia, Venice,
1902 and other places in Italy for two consecutive summers.
- 1902 Won coveted Silver Medal at the Royal Academy, Bavaria (*Cat. No. 8*). Became instructor at The Cleveland Institute of Art and the Art Institute of Pittsburgh, dividing his time between the two institutions until 1908.
- 1903 Held first class at Berlin Heights, Ohio, which he continued at various times until 1916.
- 1904 Visited Mobile, Alabama.
- 1905 Visited Holland.
- 1908 Gave up his position with the Art Institute of Pittsburgh but continued teaching at The Cleveland Institute of Art until his retirement in 1945.
- 1909 Worked with Dr. J. J. R. Macleod, of Western Reserve University, on experiments on the physiology of color vision in modern art.

- 1910 Exhibited in the Carnegie International; also exhibited at the Carnegie Institute in 1914, 1920, 1921, 1930, 1931, 1933, 1937, 1939, 1940, 1943, and 1944.
- 1913 Exhibited "Wisdom and Destiny" in the "Armory Show" in New York. Elected to membership in Union Internationale des Beaux-Arts et des Lettres, Paris.
- 1915 Visited Panama-Pacific Exposition, San Francisco. Received commission for mural in Council Chamber of City Hall, Cleveland, the central panel of which was designed after his painting, "Wisdom and Destiny," but was never executed.
- 1919 Exhibited in the First Annual Exhibition of Work by Cleveland Artists and Craftsmen, and annually thereafter until his death.
- 1920 First visit to Taos, New Mexico.
- 1922- Trip to Spain, August, 1922, to August, 1923. Traveled to Madrid
1923 first, and while there went to Talavera; about Christmas went to Malaga and stayed until April; also visited Granada and Algiers.
- 1924 Elected President of the Cleveland Kokoon Art Club for one year.
- 1925 Trip to Texas; spent summer in San Diego, California.
- 1926 Trip to Puerto Rico.
- 1927 Trip to Mt. Rainier and the Northwest.
- 1928 Trip to Belgium, Holland, Austrian Tyrol, Czechoslovakia, Scotland, England, Germany.
- 1929 Trip to Percé, Gaspé Peninsula, Quebec, Canada.
- 1930 Elected to life membership in the Cleveland Society of Artists.
- 1931 Second visit to Taos, New Mexico; also visited Aspen, Colorado.
- 1934- Spent summers in Southern California. Painted at La Jolla.
1936
- 1938 Executed proposed commission for *Fortune* magazine at Bronx, Cleveland, San Diego, and Washington zoos.
- 1939 Elected to the National Academy of Design.
- 1941 Spent winter at Palm Springs, California.
- 1945 Retired from The Cleveland Institute of Art.
- 1948 Death of Mrs. Henry G. Keller; Mr. Keller moved to San Diego to live with his son Albert F.
- 1949 Died August 3, in San Diego. Buried in Berlin Heights, Ohio. Survived by two sons, Henry Leslie and Albert F.

CATALOGUE

Measurements, height by width, are those given by owners; May Show refers to the Annual Exhibition of Work by Cleveland Artists and Craftsmen held at The Cleveland Museum of Art in May. A number of pictures from the Keller estate, now belonging to the sons, and several others are for sale. Inquire at the Sales Desk.

PAINTINGS

OIL

1. DELAWARE AVENUE, BUFFALO.

Oil on canvas, 22½ x 18¾ ins.

Signed lower right: H. KELLER.

Painted c. 1894-95.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

2. BANJO PLAYER.

Oil on canvas, 19 x 15 ins.

Signed upper right: KELLER.

Painted c. 1895.

Lent by Mr. and Mrs. Andrew W. Oppmann, Wheeling, W. Va.

3. NOONDAY REST ALONG THE RHINE.

Oil on canvas, 22 x 27 ins.

Signed lower left: Monogram and KELLER.

Painted 1900.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

4. WATERING THE HEIFERS.

Oil on canvas, 16⅝ x 21⅝ ins.

Signed and dated lower left:

H. G. KELLER, 1900.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

5. WOERTH-AM-RHEIN.

Oil on canvas, 13 x 19 ins.

Signed lower left: H. G. KELLER.

Painted 1900.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

6. HORSE.

Oil on canvas, 24 x 20 ins.

Unsigned. Painted c. 1900.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

7. IN THE SAND PIT.

Oil on canvas, 24 x 21 ins.

Signed and dated lower left:

H. G. KELLER, 1901.

Owned by The Cleveland Museum of Art. Gift of The Cleveland Art Association.

8. END OF THE DAY.

(Plate II)

Oil on canvas, 34 x 47 ins.

Signed and dated lower left:

H. G. KELLER, 1901.

Exh.: Munich, Royal Academy, 1902. Silver Medal.

Lent by Mrs. A. S. Hecker, Cleveland, O.

9. DOAN BROOK.

Oil on canvas, 20 x 30 ins.

Signed lower right: H. G. KELLER.

Dated lower left: 1902.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

10. DISTURBED.

Oil on canvas, 36 x 36 ins.

Signed and dated lower left:

H. G. KELLER, '08.

Exh.: Pittsburgh, Carnegie Institute, "Fourteenth Annual Exhibition," 1910.

Owned by The Cleveland Museum of Art. Gift of Korner & Wood Co.

11. MACLEOD'S LABORATORY, 1909.

Oil on cardboard, 14½ x 12 ins.

Signed and dated lower left:

H. G. KELLER, 1909.

Lent by Dr. and Mrs. R. G. Pearce, Akron, O.

12. DR. JOHN JAMES RICHARD MACLEOD.

Oil on canvas, 24 x 18 ins.

Unsigned. Painted 1909.

Lent by Dr. and Mrs. R. G. Pearce, Akron, O.

13. WISDOM AND DESTINY.

(Plate III)

Oil on canvas, 30⅞ x 40⅞ ins.

Signed lower left: H. G. KELLER.

Painted 1911.

Exh.: May Show. Special Prize for Maintained Excellence; New York, "Armory Show," 1913; Pittsburgh, Carnegie Institute, "Eighteenth Annual Exhibition," 1914; The Cleveland Museum of Art, "The Twentieth Anniversary Exhibition," 1936.

Owned by The Cleveland Museum of Art. Gift of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection.

14. ANNA'S GARDEN.

(Plate V)

Oil on canvas, 27 x 30¼ ins.

Unsigned. Painted c. 1913.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

15. A STUDENT AT WORK.

Oil on canvas, 19½ x 14 ins.

Unsigned. Painted c. 1914.

Lent by Baldwin Wallace College, Berea, O.

16. SUNDAY MORNING IN GORDON PARK, CLEVELAND. (Plate IV)
 Oil on canvas, $11\frac{3}{4} \times 20\frac{3}{4}$ ins. Unsigned. Painted 1915.
Lent by Baldwin Wallace College, Berea, O.
17. NESSUS AND DEIANIRA.
 Oil on canvas, $38\frac{1}{4} \times 45\frac{1}{2}$ ins. Signed lower right: H. G. KELLER.
 Painted 1918.
 Exh.: May Show. Special Prize for Maintained Excellence.
Lent by Mr. and Mrs. Andrew W. Oppmann, Wheeling, W. Va.
18. FOR THANKSGIVING. (Plate IV)
 Oil on canvas, 35×40 ins. Signed and dated lower left:
 H. G. KELLER, 1918.
 Exh.: May Show. Special Prize for Maintained Excellence; Pittsburgh, Carnegie Institute, "International Exhibition of Paintings" (as "Autumn"), 1920.
Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.
19. OLD MISSION, SANTA CRUZ.
 Oil on canvas, $23 \times 28\frac{1}{4}$ ins. Signed lower right: H. G. KELLER.
 Painted 1919.
Lent by Mr. and Mrs. Andrew W. Oppmann, Wheeling, W. Va.
20. MEXICAN PACK HORSE.
 Oil on canvas, $19\frac{1}{8} \times 23\frac{7}{8}$ ins. Signed lower right: Monogram and KELLER.
 Painted c. 1920.
Lent by Mr. and Mrs. John Henninger, Cleveland, O.
21. VIEW OF TAOS PEAK OR AFTERNOON IN TAOS.
 Oil on canvas, $24\frac{1}{4} \times 29\frac{1}{4}$ ins. Signed lower left: KELLER.
 Painted 1920.
Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.
22. SUDDEN WINDSTORM OVER THE VEGA. (Plate V)
 Oil on canvas, $19\frac{7}{8} \times 24\frac{1}{8}$ ins. Unsigned. Painted c. 1920.
Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.
23. THE SPELL OF ITALY. (Plate VI)
 Oil on canvas, $44\frac{1}{2} \times 37\frac{1}{2}$ ins. Unsigned. Painted 1920-21.
 Exh.: May Show.
Lent by S. Livingston Mather, Mentor, O.
24. ROMANTIC LANDSCAPE.
 Oil on compo-board, $15\frac{1}{2} \times 19\frac{3}{4}$ ins. Unsigned. Painted 1920-21.
Lent by Mr. and Mrs. Paul B. Travis, Cleveland, O.

25. LIVE OAKS, CALIFORNIA.

Oil on canvas, 23¼ x 28 ins.

Signed lower left: H. KELLER.
Painted c. 1920-21.

Lent by Mr. and Mrs. John King Howell, Gates Mills, O.

26. STILL LIFE: FRUIT.

Oil on canvas, 28 x 19 ins.

Signed upper right: H. G. KELLER.
Painted 1921.

Exh.: City Art Museum of St. Louis, "Twenty-third Annual Exhibition," 1928; Detroit Institute of Arts, "Annual Exhibition of American Art, 1928"; Philadelphia, Pennsylvania Academy of Fine Arts, "One Hundred and Twenty-Third Annual Exhibition," 1929.

Lent by William M. Milliken, Cleveland, O.

27. MELON VENDOR.

Oil on canvas, 19½ x 19½ ins.

Signed lower right: H. G. KELLER, SPAIN.
Painted 1922.

Exh.: May Show. Special Prize for Maintained Excellence.

Lent by Mr. and Mrs. B. P. Bole, Jr., Cleveland, O.

28. RETURNING FROM THE FERIA.

(Plate VII)

Oil on canvas, 32 x 39¾ ins.

Signed lower right: H. G. KELLER, SPAIN.
Painted 1922.

Exh.: May Show. Special Prize for Maintained Excellence.

Lent by City of Cleveland. The Mary A. Warner Collection.

29. SUMMER EVENING.

Oil on canvas, 20½ x 25½ ins.

Signed lower left: H. G. KELLER.
Painted 1922.

Exh.: May Show.

Lent by The Cleveland Sorosis, Cleveland, O.

30. OCTOBER.

Oil on canvas, 23¼ x 28½ ins.

Signed lower left: H. G. KELLER.
Painted 1922.

Exh.: May Show. First Prize.

Lent by Robert F. Denison, Cleveland, O.

31. AUTUMN FRUITS.

(Plate VIII)

Oil on canvas, 31½ x 40 ins.

Signed lower right: H. G. KELLER, SPAIN.
Painted 1922.

Exh.: May Show. Special Prize for Maintained Excellence.

Lent by The Phillips Gallery, Washington, D. C.

32. STILL LIFE: FRUIT.

Oil on cardboard, 21 x 23 ins.

Signed lower left: H. G. KELLER.

Painted c. 1922.

Lent by Dr. and Mrs. R. G. Pearce, Akron, O.

33. ANDALUSIAN GARDEN.

(Plate IX)

Oil on canvas, 24½ x 28½ ins.

Signed lower left: H. G. KELLER, SPAIN.

Painted 1923.

Exh.: May Show.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

34. VIEW OF LA CALETA.

Oil on canvas, 21½ x 25½ ins.

Signed lower left: H. G. KELLER, SPAIN.

Painted 1923.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

35. EVENING ON MONTE DE SANCHÁ.

Oil on canvas, 25½ x 29¼ ins.

Signed lower left: H. G. KELLER, SPAIN.

Painted 1923.

Exh.: May Show. First Prize.

Lent by S. Livingston Mather, Mentor, O.

36. GIPSY ENTERTAINERS HALTING AT A ROADSIDE, SPAIN.

Oil on canvas, 30 x 40½ ins.

Signed lower left: Monogram and KELLER.

Painted 1923.

Exh.: May Show.

Lent by S. Livingston Mather, Mentor, O.

37. EVENING ON THE ROAD TO GRANADA.

(Plate X)

Oil on canvas, 31 x 40 ins.

Signed lower left: H. G. KELLER, SPAIN.

Painted 1923.

Lent by Mrs. Omar E. Mueller, Cleveland, O.

38. AN ANDALUSIAN GARDEN.

Oil on canvas, 26½ x 32½ ins.

Signed lower left: H. G. KELLER, SPAIN.

Painted 1923-24.

Exh.: May Show.

Lent by Henry E. Sheffield, Cleveland, O.

39. THE ROAD BY THE SEA, SPAIN.

Oil on canvas, 35 x 44 ins.

Signed lower left: KELLER.

Painted 1924.

Exh.: May Show. First Prize.

Lent by Mr. and Mrs. Edward B. Greene, Cleveland, O.

40. ARABIAN MARKET.

Oil on canvas, 54 x 78 ins.

Signed and dated lower left:
H. G. KELLER, 1925.

Lent by Central National Bank of Cleveland, United Office, Cleveland, O.

41. THE MADONNA OF IVORY.

Oil on canvas, 30½ x 25 ins.

Signed upper left: H. G. KELLER.
Painted 1925.

Exh.: May Show. First Prize.

Owned by The Cleveland Museum of Art. Gift of Mrs. B. P. Bole.

42. MEMORIES OF ANDALUSIA.

(Plate XI)

Oil on canvas, 30¼ x 39¾ ins.

Signed lower left: H. G. KELLER.
Painted 1925.

Exh.: May Show. Special Prize for the Single Best Picture in the Exhibition.

Lent by S. Livingston Mather, Mentor, O.

43. ON THE ROAD TO THE FIESTA.

Oil on canvas, 30¼ x 40¾ ins.

Signed lower left: H. G. KELLER.
Painted 1926.

Exh.: May Show. Not in Competition; New York, Grand Central Palace,
"Architectural and Allied Arts Exposition," 1929.

Lent by Mr. and Mrs. Severance A. Millikin, Cleveland, O.

44. IN ARCADIA.

Oil on canvas, 35 x 45 ins.

Signed lower left: H. G. KELLER.
Painted 1926.

Exh.: May Show. Not in Competition.

Lent by Union Commerce Building Co., Cleveland, O.

45. RANCH LIFE, WESTERN TEXAS.

(Plate XII)

Oil on canvas, 30 x 40 ins.

Signed lower right: H. G. KELLER.
Painted 1927-28.

Exh.: Dallas, Fair Park Gallery, "The San Antonio Competitive Exhibition
of 1928." First Prize given by Edgar B. Davis under the auspices of the San
Antonio Art League in the Texas Ranch Life Class, 1928.

*Lent by Edgar B. Davis, Luling, Tex., from his Collection in the Witte Memorial
Museum, San Antonio, Tex.*

46. MAKE READY FOR YOUR CUE.

Oil on canvas, 36 x 47 ins.

Signed lower right: H. G. KELLER.
Painted c. 1928.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. Arno O. Bohme, Cleveland, O.

47. CIRCUS FOLK.

(Plate XIII)

Oil on canvas, 34 x 45 ins.

Signed lower left: Monogram and KELLER.
Painted c. 1930.

Exh.: May Show. Not in Competition.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

47a. A pastel, "Waiting for the Cue," the same subject as "Circus Folk," is also included in the exhibition. It is lent by Dr. and Mrs. R. G. Pearce.

48. EARLY SPRING, NORTHERN MEXICO.

Oil on canvas, 29 x 39½ ins.

Signed lower right: Monogram and KELLER.
Painted 1931.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. William S. Kinney, Canton, O.

49. DAUGHTER OF KING AGENOR.

Oil on canvas, 21⅞ x 24⅜ ins.

Unsigned. Painted 1932.

Exh.: May Show. Not in Competition.

Lent by Mrs. B. P. Bole, Cleveland, O.

50. STORM-FRIGHTENED ANIMALS.

(Plate XIV)

Oil on canvas, 30½ x 40 ins.

Signed lower left: Monogram and KELLER.
Painted 1933.

Exh.: May Show. Not in Competition; New York, Whitney Museum of American Art, "Paintings and Prints by Cleveland Artists," 1937.

Owned by The Cleveland Museum of Art. Purchase from the J. H. Wade Fund.

51. BOYHOOD MEMORIES.

Oil on canvas, 26¼ x 35¼ ins.

Signed lower left: Monogram and KELLER.
Painted 1934.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

52. HELIOS IN THE LEAD.

(Plate XVI)

Oil on canvas, 22 x 41 ins.

Signed lower right: Monogram and KELLER.
Painted c. 1934.

Exh.: May Show. Not in Competition.

Lent by Dr. Roy W. Scott, Cleveland, O.

53. FIRST SHOW AT TWO. (See Nos. 153, 153a). (Plate XV)

Oil on canvas, 30 x 40 ins. Signed lower left: Monogram and KELLER.
Painted 1935.

Exh.: May Show (as "In the Menagerie"). Not in Competition; Toledo Museum of Art, "Twenty-Fourth Annual Exhibition of Contemporary American Artists" (as "Menagerie under the Big Top"), 1938.

Owned by The Cleveland Museum of Art. Gift of Mrs. R. J. Frackelton.

54. EVENING IN THE HORSE BARN.

Oil on canvas, 30 x 40 ins. Signed lower left: Monogram and KELLER.
Painted c. 1937.

Exh.: May Show. Not in Competition; The Cleveland Museum of Art, "American Painting from 1860 Until Today," 1937.

Lent by Art Museum of the New Britain Institute, New Britain, Conn.

54a. The study drawing for the lithograph of this subject, lent by Mr. and Mrs. Paul H. Oppmann, is also included in the exhibition.

55. BOYHOOD MEMORIES.

Oil on canvas, 30 x 40 ins. Signed lower left: Monogram and KELLER.
Painted 1938-39.

Exh.: May Show. Not in Competition; Cincinnati Art Museum, "The Critics' Choice of Contemporary American Painting," 1945.

Lent by George J. Huth, Cleveland, O.

56. MAKE READY FOR THE PERFORMANCE.

Oil on canvas, 30 x 24 ins. Signed lower right: Monogram and KELLER.
Painted 1939.

Exh.: Pittsburgh, Carnegie Institute, "International Exhibition of Paintings," 1939.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

57. HORSES, HEAT, AND HAY DUST.

Oil on canvas, 30 x 40 ins. Signed lower left: Monogram and KELLER.
Painted 1940.

Exh.: May Show. Not in Competition; Pittsburgh, Carnegie Institute, "Survey of American Painting," 1940; Washington, D.C., The Corcoran Gallery of Art, "Biennial Exhibition of Contemporary American Painting," 1943.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

58. FRUIT PIECE.

Oil on canvas, 23½ x 29½ ins. Signed lower right: Monogram and KELLER.
Painted c. 1940.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

59. FRUIT.

Oil on canvas, 21¼ x 26¼ ins.

Signed lower left: H. G. KELLER.
Painted c. 1940.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

60. PHEASANT.

Oil on canvas, 20¼ x 22 ins.

Signed lower left: Monogram and KELLER.
Painted 1941.

Lent by Mrs. Paul H. Oppmann, Cleveland, O.

61. FINE DAY FOR THE CIRCUS.

Oil on canvas, 30 x 40 ins.

Signed lower left: Monogram and KELLER.
Painted 1943.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

62. NEW SHOES FOR THE SHOW.

Oil on canvas, 30 x 40 ins.

Unsigned. Painted 1943.

Exh.: May Show. Not in Competition.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

63. END OF THE ACT.

(Plate XVII)

Oil on canvas, 27 x 36 ins.

Signed lower left: Monogram and KELLER.
Painted 1944.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

TEMPERA AND WATER COLOR

64. OUTSKIRTS OF MUNICH ON WUERM CANAL.

Water color on paper, 11½ x 14½ ins.

Signed and dated lower right:
KELLER, '91.

Exh.: Munich, American Club, 1891. This is the first picture exhibited by Henry G. Keller.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

65. CHIOGGIA, VENETO.

Water color on paper, 18¾ x 12¾ ins.

Signed and dated lower left:
H.G.KELLER, CHIOGGIA, 1901.

Lent by Mr. and Mrs. Ralph M. Coe, Cleveland, O.

66. HORSE AND CART IN SMALL POND.

Water color on paper, 18¾ x 14¼ ins.

Signed and dated lower right:
KELLER, 1903.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

67. THE HAGUE.

Water color on paper, 21 x 16 ins.

Signed and dated lower left:
H. G. KELLER, HAGUE, 1905.

Owned by The Cleveland Museum of Art. Bequest of Mrs. Henry A. Everett for the Dorothy Burnham Everett Memorial Collection.

68. KITE-FLYING, RACETRACK NEAR COLLINWOOD.

Tempera on cardboard, 20 x 16 ins.

Signed lower right: H. G. KELLER.
Painted 1910.

Lent by Dr. and Mrs. R. G. Pearce, Akron, O.

69. FIREFLIES.

(Plate XIX)

Tempera on cardboard, 23 x 14¾ ins.

Signed lower left: Monogram.
Painted c. 1910.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

70. OLD MAID'S KITCHEN, CHESTERLAND CAVES, NELSON'S LEDGES.

Tempera on cardboard, 14¾ x 9¾ ins.

Unsigned. Painted c. 1911.

Lent by Baldwin Wallace College, Berea, O.

71. ON THE POLO GROUNDS NEAR GATES MILLS.

Tempera on cardboard, 14 x 10 ins.

Signed lower left: Monogram
and H. G. KELLER.
Painted c. 1911.

Lent by Baldwin Wallace College, Berea, O.

72. WHITE HORSES AT THE SAND PIT.

(Plate XVIII)

Tempera on cardboard, 14¾ x 11 ins.

Signed lower left: Monogram.
Painted 1913.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

73. FRANK WILCOX AT THE EASEL, WATCHED BY KARL HUMM.

Tempera on compo-board, 13 x 13¾ ins.

Signed lower left: H. G. KELLER.
Signed lower right: Monogram.
Painted c. 1913-14.

Lent by Karl Humm, Berlin Heights, O.

74. SUNFLOWER PATTERNS.

(Plate XVIII)

Tempera on cardboard, 19¾ x 16¼ ins.

Signed lower right: H. G. KELLER.
Painted 1914-15.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

75. RHYTHMS. (Plate XX)
 Tempera on compo-board, $14\frac{3}{4} \times 21\frac{1}{4}$ ins. Signed lower right: Monogram.
 Painted c. 1915.
 Exh.: Paris, Jeu de Paume Museum, "Trois siècles d'art aux Etats-Unis,"
 1938.
Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.
76. EXPERIMENT IN IMPRESSIONISM: LOOKING DIRECTLY AT THE SUN.
 Tempera on cardboard, 13×15 ins. Unsigned. Painted c. 1916.
Lent by Baldwin Wallace College, Berea, O.
77. IN THE PARK. (Plate XIX)
 Tempera on paper, $14\frac{3}{4} \times 10\frac{3}{4}$ ins. Signed lower left: H. G. KELLER.
 Painted c. 1916.
Lent by S. L. Greenwood, Berea, O.
78. POST-IMPRESSIONISTIC GARDEN PICTURE.
 Tempera on compo-board, $22\frac{1}{4} \times 28\frac{3}{4}$ ins. Signed lower right: H. G. KELLER.
 Painted 1916-17.
Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.
79. SEA GULLS.
 Tempera on cardboard, $17 \times 13\frac{7}{8}$ ins. Signed lower left: H. G. KELLER.
 Painted c. 1916-17.
Lent by Mrs. B. P. Bole, Cleveland, O.
80. BEACH PATTERNS. (Plate XX)
 Tempera on paper, 13×14 ins. Signed lower left: Monogram.
 Painted c. 1916-17.
Lent by Rochester Institute of Technology, Rochester, N. Y.
81. THE RIVER AND THE FLOWER.
 Tempera on cardboard, 12×21 ins. Signed upper left: Monogram.
 Painted c. 1916-17.
Lent by Dr. Roy W. Scott, Cleveland, O.
82. THE FORD. (Plate XXI)
 Water color and gouache on paper, $23 \times 21\frac{1}{2}$ ins. Signed lower left: Monogram and KELLER.
 Painted 1919.
Owned by The Cleveland Museum of Art. Gift of J. H. Wade.
83. LAKE ERIE.
 Tempera on cardboard, $15 \times 21\frac{3}{4}$ ins. Unsigned. Painted c. 1919.
Lent by Baldwin Wallace College, Berea, O.

84. MAGPIE.

Tempera on cardboard, 23 x 33 ins.

Signed upper right: Monogram.
Painted c. 1919.

Lent by Mr. and Mrs. B. P. Bole, Jr., Cleveland, O.

85. CROWS IN WINTER.

(Plate XXIII)

Water color on paper, 17¾ x 21½ ins.

Signed lower right: Monogram
and H. G. KELLER.
Painted c. 1919.

Lent by Mrs. Otto F. Ege, Cleveland, O.

86. PEACOCK.

(Plate XXII)

Tempera on cardboard, 29½ x 39½ ins.

Signed upper left: Monogram.
Painted c. 1919.

Lent by Mr. and Mrs. Paul L. Feiss, Cleveland, O.

87. WESTERN MAGPIES.

Water color on compo-board, 19½ x 29¼ ins. Signed lower right: Monogram.
Painted c. 1919.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

88. CAMP ROBBER.

Water color with tempera on paper, 20 x 20 ins.

Signed upper right: Monogram.
Painted c. 1919.

Lent by Dr. and Mrs. R. G. Pearce, Akron, O.

89. GETTING SKITTISH.

Water color on paper, 14 x 20 ins.

Signed lower right: Monogram
and KELLER.
Painted 1920.

Exh.: May Show.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

90. THE HUMM FARM, BERLIN HEIGHTS, O.

Water color and gouache on compo-board, 17½ x 23½ ins.

Signed lower left: Monogram and KELLER.
Painted c. 1920.

Lent by Karl Humm, Berlin Heights, O.

91. STILL LIFE WITH FRUIT.

(Plate XXI)

Water color on cardboard, 14¾ x 19¾ ins.

Signed upper right: Monogram.
Painted c. 1921.

Lent by William M. Milliken, Cleveland, O.

92. HERMITAGE, TALAVERA.

(Plate XXV)

Water color on paper, 20 x 26 $\frac{5}{8}$ ins.

Signed lower left: Monogram
and H. G. KELLER.
Painted 1922.

Exh.: May Show. Special Prize for Maintained Excellence.

Owned by The Cleveland Museum of Art. Gift of Frederic S. Porter.

93. BULL FIGHT.

Water color on paper, 29 $\frac{1}{2}$ x 24 $\frac{3}{8}$ ins.

Signed upper left: Monogram
and KELLER.
Painted 1922.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

94. DUSTY ROAD IN SPAIN.

Water color on paper, 13 $\frac{7}{8}$ x 19 $\frac{7}{8}$ ins.

Signed lower left: Monogram
and KELLER.
Painted 1922.

Lent by The Metropolitan Museum of Art, New York, N. Y.

95. IMPRESSIONS OF A BULL FIGHT.

(Plate XXIV)

Water color on paper, 30 x 25 ins.

Signed upper right: Monogram
and H. G. KELLER.
Painted 1922.

Exh.: May Show. Special Prize for Maintained Excellence.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

96. FISHERMEN OF VIGO.

Water color on cardboard, 20 $\frac{1}{2}$ x 28 $\frac{1}{4}$ ins. Signed lower right: Monogram.
Painted 1922-23.

Exh.: May Show. Special Prize for Maintained Excellence.

Lent by Robert Crile, Greenwood, Va.

97. SPANISH COASTLINE.

Water color on paper, 17 $\frac{1}{4}$ x 27 ins.

Signed lower left: Monogram
and KELLER, SPAIN.
Painted 1922-23.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

98. SPANISH SEACOAST.

Water color and gouache on paper, 17 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ins.

Signed lower left: Monogram and KELLER, SPAIN.
Painted 1922-23.

Lent by S. Livingston Mather, Mentor, O.

99. SEASCAPE WITH PLANT.

Water color on paper, $11\frac{1}{8} \times 15\frac{3}{8}$ ins.

Signed lower left: Monogram
and KELLER.
Painted 1922-23.

Lent by William M. Milliken, Cleveland, O.

100. PESCADERIA, MALAGA.

(Plate XXV)

Water color on paper, $21\frac{3}{4} \times 30\frac{1}{4}$ ins.

Signed lower right: Monogram
and KELLER.
Painted 1923.

Exh.: May Show.

Lent by S. Livingston Mather, Mentor, O.

101. SUBURB OF MALAGA.

Water color and gouache on paper, $26\frac{1}{4} \times 19\frac{1}{2}$ ins.

Signed lower left: Monogram and KELLER, SPAIN.
Painted 1923.

Lent by S. Livingston Mather, Mentor, O.

102. WHERE SEA AND MOUNTAINS MEET, NERJA, SPAIN.

Water color and gouache on cardboard, $21\frac{1}{2} \times 27$ ins.

Signed lower right: Monogram and KELLER.
Painted 1923.

Exh.: May Show.

Lent by S. Livingston Mather, Mentor, O.

103. TWO MACAWS.

Water color on paper, $21\frac{1}{4} \times 17$ ins.

Signed upper left: Monogram
and KELLER.
Painted c. 1924.

Lent by Fogg Museum of Art, Harvard University, Cambridge, Mass.

104. BIRD ROCK.

Water color on paper, $14 \times 20\frac{1}{4}$ ins.

Signed lower left: Monogram
and KELLER.
Painted 1925.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

105. CORMORANTS.

Water color on paper, $14\frac{1}{2} \times 20$ ins.

Signed upper left: Monogram
and KELLER.
Painted 1925.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

106. ROCK RHYTHMS.

Water color on paper, $20\frac{7}{8} \times 14\frac{7}{8}$ ins.

Signed lower right: Monogram
and KELLER.
Painted 1925.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

107. STORMY SEA, EVENING, LA JOLLA.

Water color on paper, $14\frac{1}{4} \times 19\frac{1}{2}$ ins.

Signed lower right: Monogram
and KELLER.
Painted 1925.

Exh.: May Show.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

108. CORMORANTS AND SEA GULLS.

Water color on paper, $16\frac{3}{4} \times 22\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.
Painted 1925.

Exh.: May Show. Second Prize.

Lent by Mrs. Elisabeth B. King, Cleveland, O.

109. MISSION VALLEY, SAN DIEGO.

Water color on paper, $15 \times 20\frac{7}{8}$ ins.

Signed lower right: Monogram
and KELLER.
Painted 1925.

Lent by The Metropolitan Museum of Art, New York, N. Y.

110. CALIFORNIA FOG, SAN DIEGO.

Water color on paper, $11\frac{3}{4} \times 17\frac{3}{4}$ ins.

Signed lower left: Monogram
and KELLER.
Painted 1925.

Lent by William M. Milliken, Cleveland, O.

111. BIRD ROCK, CALIFORNIA.

(Plate XXVIII)

Water color and charcoal on paper, $27\frac{1}{2} \times 20\frac{7}{8}$ ins.

Signed lower right: Monogram and KELLER.
Painted 1925.

Exh.: May Show; Latin America, "La Pintura contemporanea norteamericana," 1941.

Lent by Whitney Museum of American Art, New York, N. Y.

112. CHOCOLATE MOUNTAINS.

Water color on paper, $17\frac{3}{4} \times 24\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.
Painted c. 1925.

Lent by Mr. and Mrs. John Henninger, Cleveland, O.

113. THE BANANA TREE.

Water color on paper, 23 x 14 ins.

Signed lower right: Monogram
and KELLER.
Painted 1926.

Lent by Mrs. Donald Gray, Cleveland, O.

114. GATHERING NETS, PUERTO RICO.

Water color on paper, 15 x 22 ins.

Signed lower right: Monogram
and KELLER.
Painted 1926.

Lent by The Hackley Art Gallery, Muskegon, Mich.

115. GRANDA FLORA.

(Plate XXVII)

Water color on paper, 29 x 21¼ ins. Signed and dated lower left: Monogram
and CALIFORNIA, JAN. 12, 1926.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

116. CROSSING THE FORD, PUERTO RICO.

Water color on paper, 18 x 25¾ ins.

Signed lower left: Monogram
and KELLER.
Painted 1926.

Exh.: May Show. Not in Competition.

Lent by S. Livingston Mather, Mentor, O.

117. TORMENT, PUERTO RICO.

(Plate XXVI)

Water color on paper, 17½ x 25¼ ins. Signed lower left center: Monogram
and KELLER.
Painted 1926.

Exh.: The Cleveland Museum of Art, "American Painting from 1860 Until
Today," 1937; Boston, Museum of Fine Arts, "Special Loan Exhibition of
Works of Ten American Water Color Painters," 1939.

Lent by William M. Milliken, Cleveland, O.

118. MOTHER'S BIRTHDAY BOUQUET.

Water color on paper, 30 x 22 ins. Signed and dated lower right: Monogram
and MOTHER'S BIRTHDAY, JAN. 13, 1926.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

119. PUERTO RICAN WASHERWOMEN.

Water color on paper, 20 x 26 ins.

Signed lower left: Monogram
and KELLER.
Painted 1926.

Lent by Dr. and Mrs. R. G. Pearce, Akron, O.

120. THE TWO BOUQUETS.

Water color on paper, 22 x 29 ins.

Signed lower left: Monogram
and KELLER.

Painted 1926.

Exh.: May Show. First Prize.

Lent by Miss Leona E. Prasse, Cleveland, O.

121. CROSSING THE FORD.

(Plate XXVI)

Water color on paper, 16 $\frac{7}{8}$ x 24 $\frac{3}{8}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1926.

Lent by Mr. and Mrs. Rolf Stoll, Cleveland, O.

122. MACAWS.

Water color on paper, 23 x 17 ins.

Signed lower right: Monogram.
Painted c. 1926.

Lent by Mrs. Yorke Allen, Jr. (Elizabeth Sizer), New York, N. Y.

123. GULLS FEEDING.

(Plate XXIX)

Water color on paper, 22 $\frac{3}{8}$ x 30 $\frac{3}{8}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1927.

Exh.: May Show. Not in Competition; The Cleveland Museum of Art, "American Painting from 1860 Until Today," 1937; New York, Whitney Museum of American Art, "Paintings and Prints by Cleveland Artists," 1937; Santa Barbara Museum of Art, "Painting Today and Yesterday in the United States," 1941; London, England, Tate Gallery, "American Paintings," 1946.

Owned by The Cleveland Museum of Art. Purchase from the J. H. Wade Fund.

124. LOOKING INTO PARADISE VALLEY.

Water color on paper, 21 $\frac{1}{2}$ x 14 $\frac{1}{2}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1927.

Exh.: May Show. Not in Competition.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

125. MT. ST. HELENA.

Water color on paper, 14 $\frac{7}{8}$ x 21 $\frac{1}{4}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1927.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

126. MOUNTAINS, PUGET SOUND.

(Plate XXIX)

Water color on paper, 11 $\frac{3}{4}$ x 17 $\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1927.

Lent by William M. Milliken, Cleveland, O.

127. TATOOSH RANGE, VIEW FROM MT. RAINIER.

Water color on paper, 24 x 18 ins.

Signed lower right: Monogram
and KELLER.
Painted 1927.

Lent by Dr. and Mrs. R. G. Pearce, Akron, O.

128. GULLS FEEDING.

Water color on paper, 20¾ x 28¾ ins.

Signed lower left: Monogram
and KELLER.
Painted 1927.

Lent by Mr. and Mrs. Lewis B. Williams, Cleveland, O.

129. MT. VICTORIA GLACIER, BANFF, CANADA.

Water color on paper, 13¾ x 19¾ ins.

Signed lower left: Monogram
and KELLER.
Painted c. 1927.

Lent by Karl Humm, Berlin Heights, O.

130. BIRDS, ROCKS, AND THE SEA.

(Plate XXVII)

Water color on paper, 24½ x 18½ ins.

Signed lower right: Monogram
and KELLER.
Painted 1927-28.

Exh.: May Show. Not in Competition.

Lent by Mrs. Francis M. Sherwin, Willoughby, O.

131. VILLAGE, FOOT OF HILLS (ALPS).

Water color on paper, 19½ x 14½ ins.

Signed lower left: Monogram
and KELLER.
Painted 1928.

Lent by Mr. and Mrs. Rudolf Albert, Macedonia, O.

132. FOG LIFTING.

Water color on paper, 19½ x 14¾ ins.

Signed lower left: Monogram
and KELLER.
Painted 1928.

Lent by Brooklyn Museum, Brooklyn, N. Y.

133. AFTERNOON, FOOT OF THE WETTERSTEIN.

Water color on paper, 14¾ x 19¾ ins.

Signed lower left: Monogram
and KELLER.
Painted 1928.

Exh.: Art Institute of Chicago, "Eleventh International Exhibition of Water Colors," 1931.

Lent by Miss Louise H. Burchfield, Cleveland, O.

134. THE ALPS.

(Plate XXVIII)

Water color on paper, $19\frac{3}{4} \times 14\frac{5}{8}$ ins.

Signed lower left: Monogram.
Painted 1928.

Exh.: The Cleveland Museum of Art, "American Painting from 1860 Until Today," 1937; Boston, Museum of Fine Arts, "Special Loan Exhibition of Works of Ten American Water Color Painters," 1939.

Lent by William M. Milliken, Cleveland, O.

135. LEUTASCH VALLEY, TYROL.

Water color on paper, $14\frac{3}{4} \times 19\frac{3}{4}$ ins.

Signed lower right: Monogram.
Painted 1928.

Exh.: The Cleveland Museum of Art, "Sixth Exhibition of Water Colors and Pastels," 1929.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

136. GOATS AMONG THE PEAKS.

(Plate XXX)

Water color on paper, 29×37 ins.

Signed lower right: KELLER.
Painted 1928.

Exh.: May Show. Not in Competition.

Lent by Union Commerce Building Co., Cleveland, O.

137. FOG BANKS, TYROL.

(Plate XXX)

Water color on paper, $14\frac{3}{4} \times 19\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.
Painted 1928.

Exh.: May Show. Not in Competition.

Lent by The Women's City Club of Cleveland, Cleveland, O.

138. WINTER LANDSCAPE.

(Plate XXXII)

Water color on paper, $19\frac{1}{2} \times 14\frac{1}{2}$ ins.

Signed lower right: Monogram
and KELLER.
Painted 1929.

Exh.: Art Institute of Chicago, "Tenth International Exhibition of Water Colors," 1930. Watson F. Blair Purchase Prize; "Century of Progress Exhibition," 1933.

Lent by The Art Institute of Chicago, Chicago, Ill.

139. READY TO CLEAN THE CATCH, PERCÉ.

Water color on paper, $21\frac{1}{2} \times 28$ ins.

Signed lower left: Monogram
and KELLER.
Painted 1929.

Lent by The Butler Art Institute, Youngstown, O.

140. FOUL WEATHER, PERCÉ.

(Plate XXXII)

Water color on paper, 21 x 14½ ins.

Signed lower left: Monogram
and KELLER.
Painted 1929.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

141. PERCÉ ROCK, GASPÉ.

(Frontispiece)

Water color on paper, 14⅝ x 19½ ins.

Signed lower left: Monogram
and KELLER.
Painted 1929.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

142. A DRAUGHT OF BAIT, PERCÉ.

Water color on paper, 14⅜ x 20¼ ins.

Signed lower left: Monogram
and KELLER.
Painted 1929.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

143. GASPÉ PENINSULA.

Water color on paper, 19½ x 14½ ins.

Signed lower left: Monogram
and KELLER.
Painted 1929.

Lent by William M. Milliken, Cleveland, O.

144. FORGOTTEN BOUQUET.

Water color on paper, 21½ x 16½ ins.

Signed lower left: Monogram
and KELLER.
Painted 1929.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

145. HORSE AND CART, PERCÉ.

Water color on paper, 11¾ x 17¾ ins.

Signed lower left: Monogram.
Painted c. 1929.

Lent by Karl Humm, Berlin Heights, O.

146. ROSE GARDEN AT BALBOA PARK, SAN DIEGO.

Water color on paper, 11¾ x 18¼ ins.

Signed lower left: Monogram
and KELLER.
Painted 1930.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

147. WOODS FOR PASTURE.

Water color on paper, 29¼ x 36 ins.

Signed lower left: Monogram
and KELLER.
Painted 1930-31.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. Harold T. Clark, Cleveland, O.

148. DEVIL'S PUNCH BOWL, COLORADO.

Water color on paper, 15 x 22 ins.

Signed lower right: Monogram
and KELLER.

Painted 1931.

Exh.: May Show. Not in Competition.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

149. HAUNTED HOUSE.

Water color on paper, 12 $\frac{3}{8}$ x 19 $\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1931.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

150. HANGING LAKE, COLORADO.

Water color on paper, 12 $\frac{1}{4}$ x 19 ins.

Signed lower left: Monogram
and KELLER.

Painted 1931.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

151. GRAND HOTEL, ASHCROFT, COLORADO.

Water color on paper, 15 $\frac{1}{4}$ x 22 $\frac{1}{4}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1931.

Exh.: May Show. Not in Competition.

Lent by Mrs. Paul H. Oppmann, Cleveland, O.

152. COLORADO MOUNTAINS.

Water color on paper, 32 x 15 ins.

Signed lower left: Monogram
and KELLER.

Painted 1931-32.

Exh.: May Show. Not in Competition.

Lent by Mrs. B. P. Bole, Cleveland, O.

153. FIRST SHOW AT TWO. (See No. 53.)

Pastel on paper, 30 x 40 ins.

Signed lower right: Monogram
and KELLER.

Painted 1932.

Exh.: May Show. Not in Competition; Museum of the City of New York, "Circus," 1938; San Francisco Museum of Art, "Arts of the Circus," 1942.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

153a. The study drawing for this pastel, lent by Mr. and Mrs. Paul H. Oppmann, is also included in the exhibition.

154. WILD HORSES.

Water color on paper, $17\frac{1}{2} \times 22\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted c. 1933.

*Lent by The Dudley Peter Allen Memorial Art Museum, Oberlin College,
Oberlin, O.*

155. STORM-FRIGHTENED HORSES.

(Plate XXXIII)

Water color on paper, $16\frac{3}{4} \times 22$ ins.

Signed lower left: Monogram
and KELLER.

Painted c. 1933.

Lent by Museum of Fine Arts, Boston, Mass.

156. THE LOTUS AND THE LILY.

Water color on paper, $23\frac{1}{2} \times 17$ ins.

Signed upper left: Monogram
and KELLER.

Painted 1934.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

157. BEACH AT LA JOLLA.

Water color on paper, $13\frac{1}{4} \times 19\frac{1}{2}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1934.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

158. THE FLEET OUTSIDE SAN DIEGO.

Water color on paper, $14\frac{1}{2} \times 20\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted c. 1934.

Exh.: May Show. Not in Competition.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

159. KELP GATHERERS.

(Plate XXXIV)

Water color on paper, $14\frac{1}{4} \times 20\frac{1}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1935.

Lent by Addison Gallery of American Art, Phillips Academy, Andover, Mass.

160. APRIL SNOW.

(Plate XXXVI)

Water color on paper, $20\frac{1}{2} \times 27$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1935.

Exh.: May Show. Not in Competition.

*Owned by The Cleveland Museum of Art. Purchase from the Silver Jubilee
Treasure Fund.*

161. THE TURN OF THE TIDE.

Water color on paper, $21\frac{3}{4} \times 14\frac{3}{4}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1935.

Lent by Mr. and Mrs. Carl Gaertner, Willoughby, O.

162. MORNING, UPPER FRAZER RIVER.

(Plate XXXIII)

Water color on paper, $13 \times 19\frac{1}{2}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1935.

Lent by Mr. and Mrs. Howard C. Hollis, Cleveland, O.

163. BATHERS, THE COVE, LA JOLLA.

(Plate XXXIV)

Water color on paper, $14\frac{3}{4} \times 20\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1935.

Lent by Mrs. E. A. Ruggles, Cleveland, O.

164. THE HOPEFUL PHOTOGRAPHER: EDD A. RUGGLES.

Water color on paper, $14\frac{1}{2} \times 20$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1935.

Lent by Mrs. E. A. Ruggles, Cleveland, O.

165. CORONADO BEACH.

Water color on paper, $16\frac{1}{2} \times 24$ ins.

Signed lower left: Monogram
and KELLER.

Painted c. 1935.

Lent by Ralph L. Wilson, Canton, O.

166. EVENING FOG, BAJA CALIFORNIA.

Water color on paper, $14\frac{1}{2} \times 20\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1936.

Exh.: The Cleveland Museum of Art, "American Painting from 1860 Until Today," 1937.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

167. BOUQUET OF BEACH UMBRELLAS.

Water color on paper, $19\frac{1}{2} \times 26\frac{1}{2}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1936.

Lent by Mr. and Mrs. William S. Kinney, Canton, O.

168. A DROWSY COMPANY.

(Plate XXXV)

Water color on paper, $19 \times 25\frac{1}{2}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1936.

Exh.: Latin America, "La Pintura contemporanea norteamericana," 1941.

Lent by Mr. and Mrs. William S. Kinney, Canton, O.

169. LAND'S END, GOLDEN GATE, CALIFORNIA, 1936. (Plate XXXI)
Water color on paper, 20 x 13¾ ins. Signed lower left: Monogram
and KELLER.
Painted 1936.

Exh.: The Cleveland Museum of Art, "American Painting from 1860 Until
Today," 1937.

Lent by Mrs. Malcolm L. McBride, Cleveland, O.

170. HEAVY SEA, CALIFORNIA COAST.
Water color on paper, 15 x 22 ins. Signed lower left: Monogram
and KELLER.
Painted c. 1936.

Lent by Mr. and Mrs. Henry Hunt Clark, Cleveland, O.

171. FOGGY MORNING, BAY OF SAN DIEGO.
Water color on paper, 21 x 15 ins. Signed lower right: Monogram
and KELLER.
Painted c. 1936.

*Lent by Museum of Art, Rhode Island School of Design, Providence, R. I.
(Gift of Mrs. Murray S. Danforth).*

172. AFRICAN THISTLE. (Plate XXXI)
Water color on paper, 19¾ x 13¾ ins. Unsigned. Painted 1937.

Lent by Mr. and Mrs. Lewis B. Williams, Cleveland, O.

173. BOUQUET OF FLOWERS. (Plate XXXVI)
Water color on paper, 26½ x 19½ ins. Signed lower right: Monogram
and KELLER.
Painted 1938.

*Owned by The Cleveland Museum of Art. Gift of Friends and Members of the
Staff of the Museum in memory of Eleanor R. Sackett.*

174. SAN DIEGO ZOO. (Plate XXXVII)
Water color on paper, 14½ x 20½ ins. Signed lower right: Monogram
and KELLER.
Painted 1938.

Exh.: May Show. Not in Competition.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

175. THE AVIARY. (Plate XXXVII)
Water color on paper, 19 x 26½ ins. Signed lower left: Monogram and KELLER.
Painted c. 1938.

Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. The Cleveland Sesquicentennial Award.

176. THE SUN'S PATH.

(Plate XXXVIII)

Water color on paper, $14\frac{7}{8} \times 20\frac{7}{8}$ ins.

Signed lower left: Monogram
and KELLER.

Painted c. 1938.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

177. ELEPHANT.

Water color on paper, $19\frac{1}{4} \times 14\frac{1}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted c. 1938.

Lent by Harvey Oppmann, Cleveland, O.

178. ABSTRACT IMPRESSIONS OF SURF.

(Plate XXXIX)

Water color on paper, $17\frac{1}{2} \times 21\frac{1}{2}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1938-39.

Exh.: May Show. Not in Competition.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

179. IN THE PATH OF THE SUN.

(Plate XXXVIII)

Water color on paper, $17\frac{3}{4} \times 21\frac{3}{4}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1938-39.

Exh.: May Show. Not in Competition.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

180. SURF STUDY.

Water color on paper, $14\frac{7}{8} \times 21$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1938-39.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

181. SUNFLOWERS.

(Plate XXXV)

Water color on paper, $26\frac{5}{8} \times 19\frac{5}{8}$ ins.

Signed lower left: Monogram
and KELLER.

Painted 1938-39.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

182. INCOMING TIDE, LA JOLLA.

Water color on paper, $18\frac{1}{4} \times 22\frac{1}{4}$ ins.

Signed lower right: Monogram
and KELLER.

Painted 1939-40.

Exh.: May Show. Not in Competition.

Lent by Norton Gallery & School of Art, West Palm Beach, Fla.

183. THE PATIO, RAMONA'S HOUSE, SAN DIEGO.

Water color on paper, $13\frac{1}{2} \times 19\frac{1}{2}$ ins.

Signed lower left: Monogram
and KELLER.
Painted c. 1940.

Lent by Joseph G. Alvarez, Cleveland, O.

184. MEXICAN PATIO.

Water color on paper, $21 \times 13\frac{7}{8}$ ins.

Signed lower left: Monogram
and KELLER.
Painted c. 1940.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

185. VALLA CITO, NEAR BOREGO DESERT, CALIFORNIA.

Water color on paper, $13\frac{5}{8} \times 20\frac{1}{8}$ ins.

Signed lower left: Monogram
and KELLER.
Painted c. 1941.

Lent by Miss Leona E. Prasse, Cleveland, O.

186. STILL LIFE WITH FRUITS AND FLOWERS.

Water color on paper, $15\frac{3}{8} \times 22$ ins.

Signed lower right: Monogram
and KELLER.
Painted c. 1942.

Lent by Museum of Fine Arts, Boston, Mass.

187. SNAILS.

(Plate XXXIX)

Water color on paper, $8\frac{1}{2} \times 11\frac{1}{2}$ ins.

Signed left center: Monogram
and KELLER.
Painted 1947.

Lent by Mrs. Henry G. Oppmann, Cleveland, O.

188. ROSES AND LILIES.

Water color on paper, $19\frac{3}{4} \times 14\frac{3}{4}$ ins.

Signed lower center: Monogram
and KELLER.
Painted 1948.

Lent by Mr. and Mrs. Henry Leslie Keller, Royal Oak, Mich.

189. FLOWERS AND SNAILS.

Water color on paper, $14\frac{1}{4} \times 21$ ins.

Signed lower center: Monogram
and KELLER.
Painted 1949.

Collection of Mr. and Mrs. Albert F. Keller, San Diego, Calif.

DRAWINGS

190. PINE TREE, MOBILE BAY.

Pencil drawing on paper, 14 x 10 ins.

Signed and dated lower right:
H. G. KELLER, MOBILE BAY '04.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

191. NUDE.

(Plate XLI)

Drawing on paper, 10 $\frac{7}{8}$ x 7 ins.

Signed lower right: Monogram.
Drawn c. 1922-26.

Lent by William M. Milliken, Cleveland, O.

192. STUDY FOR THE OIL, "MEMORIES OF ANDALUSIA." (No. 42.)

Water-color drawing on paper, 10 $\frac{7}{16}$ x 14 $\frac{1}{4}$ ins.

Signed lower right:
Monogram.
Drawn c. 1923.

Lent by Carle Semon, Cleveland, O.

193. STUDY FOR THE ETCHING, "AT THE SPRING OF THE AVELLANOS, GRANADA, SPAIN." (No. 231.)

Pen and ink and pencil drawing on paper 11 x 8 $\frac{1}{2}$ ins.

Signed lower right:
Monogram.
Drawn 1924.

The etching for these four studies was Publication No. 1 of The Print Club of Cleveland, 1924. It is included as No. 231 in this exhibition.

Owned by The Cleveland Museum of Art. Gift of the Artist.

194. STUDY FOR THE ETCHING, "AT THE SPRING OF THE AVELLANOS, GRANADA, SPAIN." (No. 231.)

Pen and ink and pencil drawing on paper, 8 $\frac{1}{2}$ x 11 ins.

Signed lower right:
Monogram.
Drawn 1924.

Owned by The Cleveland Museum of Art. Gift of the Artist.

195. STUDY FOR THE ETCHING, "AT THE SPRING OF THE AVELLANOS, GRANADA, SPAIN." (No. 231.)

Pen and ink and pencil drawing on paper, 11 x 8 $\frac{1}{2}$ ins.

Signed lower right:
Monogram.
Drawn 1924.

Owned by The Cleveland Museum of Art. Gift of the Artist.

196. STUDY FOR THE ETCHING, "AT THE SPRING OF THE AVELLANOS, GRANADA, SPAIN." (No. 231.)

Pen and ink and pencil drawing on paper, 8 $\frac{3}{8}$ x 10 $\frac{7}{8}$ ins.

Unsigned.
Drawn 1924.

Owned by The Cleveland Museum of Art. Gift of the Artist.

197. STUDY FOR THE ETCHING, "A ROADSIDE IN SPAIN." (No. 234.)
Colored drawing on paper, $8\frac{3}{4} \times 11\frac{7}{8}$ ins. Signed lower right: Monogram.
Drawn 1925.

Lent by William M. Milliken, Cleveland, O.

198. STUDY FOR THE ETCHING, "A ROADSIDE IN SPAIN." (No. 234.)
(Plate XLIII)

Pencil and wash drawing on paper, 9×12 ins.
Signed lower right: Monogram and KELLER.
Drawn 1925.

Lent by Miss Leona E. Prasse, Cleveland, O.

199. DAHLIAS.

Drawing on paper, $12\frac{1}{2} \times 16\frac{3}{8}$ ins. Signed lower left: Monogram
and KELLER.
Drawn 1929 or earlier.

Lent by Miss Leona E. Prasse, Cleveland, O.

200. HOLLYHOCKS.

Drawing on paper, $21\frac{1}{2} \times 15\frac{13}{16}$ ins. Signed lower right: Monogram
and KELLER.
Drawn 1929 or earlier.

Lent by Miss Leona E. Prasse, Cleveland, O.

201. STUDY FOR "WILD HORSES." (Nos. 50, 154, 155, 245, 246.) (Plate XL)
Charcoal drawing with chinese white on paper, $13\frac{15}{16} \times 16\frac{1}{8}$ ins.

Signed lower right: Monogram and KELLER.
Drawn 1933.

Owned by The Cleveland Museum of Art. The Mr. and Mrs. Charles G. Prasse Collection.

202. STUDY FOR "OLD FASHIONED BOUQUET." (No. 244.)

Colored drawing on paper, $22\frac{7}{8} \times 16\frac{5}{8}$ ins. Signed lower right: Monogram
and KELLER.
Drawn 1933.

Lent by Mr. and Mrs. Albert F. Keller, San Diego, Calif.

203. STUDY FOR "OLD FASHIONED BOUQUET." (No. 244.)

Pencil, crayon, and chalk drawing with pastel on paper, $21\frac{3}{4} \times 17$ ins.
Signed lower right: Monogram and KELLER.
Drawn 1933.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

204. TIT-N-TAT, THE PERSIAN.

Pencil and charcoal drawing on paper, $8\frac{1}{2} \times 10\frac{15}{16}$ ins.
Signed lower right: Monogram and KELLER.
Drawn 1933.

Lent by Miss Leona E. Prasse, Cleveland, O.

205. STUDY FOR "BOYHOOD MEMORIES." (Nos. 51, 55, 247.)

Charcoal, pencil, and chalk drawing on paper, $12\frac{13}{16} \times 17\frac{1}{16}$ ins.

Signed lower right: Monogram and KELLER.

Drawn 1934.

Owned by The Cleveland Museum of Art. Gift of the Artist.

205a. Another large drawing study for "Boyhood Memories," lent by Mr. and Mrs. Albert F. Keller, is also included in the exhibition.

206. PASTORAL.

Drawing on paper, $11 \times 15\frac{3}{8}$ ins.

Signed lower right: Monogram.

Drawn c. 1935.

Lent by Mrs. E. A. Ruggles, Cleveland, O.

207. STUDY FOR THE LITHOGRAPHS, "IN THE PARROT CAGE" AND "COCKATOOS AND PARROT." (Nos. 255, 256.)

Drawing on paper, $16\frac{1}{4} \times 11\frac{3}{8}$ ins.

Unsigned. Drawn 1938.

Owned by The Cleveland Museum of Art. Gift of the Artist.

208. STUDY FOR THE LITHOGRAPHS, "PELICAN ROOKERY." (Nos. 258, 259.)

Charcoal drawing on paper, $11\frac{15}{16} \times 18$ ins.

Signed lower left: Monogram and KELLER.

Drawn 1938.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

209. STUDIES FOR LITHOGRAPHS: TOUCANS, PARROT, AND PELICAN.

Charcoal drawing on paper, $20\frac{1}{2} \times 16\frac{1}{4}$ ins. Signed lower right: Monogram and KELLER.

Drawn 1938.

Lent by Mr. and Mrs. Paul H. Oppmann, Cleveland, O.

210. LION CUBS.

Water-color drawing on paper, $9\frac{3}{4} \times 13\frac{3}{4}$ ins. Signed lower left: Monogram and KELLER.

Drawn c. 1938.

Lent by Karl Humm, Berlin Heights, O.

211. NUDE.

(Plate XLI)

Drawing on paper, $10\frac{5}{8} \times 8\frac{1}{4}$ ins.

Signed lower right: Monogram and KELLER.

Drawn c. 1938.

Lent by William M. Milliken, Cleveland, O.

212. NUDE.

Drawing on paper, $10\frac{7}{8} \times 7$ ins.

Signed lower right: KELLER.
Drawn c. 1938.

Lent by William M. Milliken, Cleveland, O.

213. NUDES.

(Plate XLII)

Drawing on paper, $10\frac{5}{8} \times 8\frac{3}{4}$ ins.

Signed lower right: Monogram
and KELLER.
Drawn c. 1938.

Lent by William M. Milliken, Cleveland, O.

214. ZEBRAS.

(Plate XL)

Drawing on paper, 7×10 ins.

Signed lower right: Monogram
and KELLER.
Drawn c. 1938.

Lent by William M. Milliken, Cleveland, O.

215. SAN DIEGO MISSION, CALIFORNIA.

Crayon and chalk drawing with chinese white on gray paper, $14\frac{7}{8} \times 17\frac{15}{16}$ ins.

Signed lower left: Monogram and KELLER.
Drawn c. 1939.

Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

216. EUROPA AND THE BULL.

Pencil and charcoal drawing with chalk on paper, $11\frac{3}{4} \times 14\frac{3}{4}$ ins.

Signed lower right: KELLER.
Drawn before 1940.

Lent by Miss Gretchen Oppmann, Cleveland, O.

217. EUROPA AND THE BULL.

(Plate XLIII)

Pencil and chalk drawing on blue paper, $8\frac{7}{16} \times 8\frac{5}{8}$ ins.

Signed lower right: Monogram and KELLER.
Drawn before 1940.

Lent by Miss Leona E. Prasse, Cleveland, O.

218. FLOWER OF YOUTH.

Pencil and crayon drawing on paper, $8\frac{9}{16} \times 10\frac{15}{16}$ ins.

Signed lower left: Monogram and KELLER.
Drawn before 1940.

Lent by Miss Leona E. Prasse, Cleveland, O.

219. JUDGMENT OF PARIS.

(Plate XLIV)

Pencil and charcoal drawing with pastel on paper, $12 \times 17\frac{15}{16}$ ins.

Signed lower right: Monogram and KELLER.
Drawn before 1940.

Lent by Miss Leona E. Prasse, Cleveland, O.

220. PERSEUS SLAYING THE DRAGON.

Drawing on paper, $10\frac{15}{16} \times 8\frac{7}{16}$ ins.

Signed lower right: Monogram
and KELLER.

Drawn before 1940.

Lent by Miss Leona E. Prasse, Cleveland, O.

221. VENUS AND CUPIDS.

(Plate XLII)

Pencil drawing with pastel on paper, $11 \times 8\frac{1}{2}$ ins.

Signed lower right: Monogram and KELLER.

Signed lower left: KELLER.

Drawn 1940 or earlier.

Lent by Miss Leona E. Prasse, Cleveland, O.

222. SHEETS OF STUDIES.

Pencil and crayon drawing on paper, $10\frac{15}{16} \times 8\frac{1}{2}$ ins.

Signed lower right: Monogram and KELLER.

Drawn 1940 or earlier.

Lent by Miss Leona E. Prasse, Cleveland, O.

223. STUDY FOR THE LITHOGRAPH, "END OF THE DAY." (No. 260.)

Charcoal drawing on paper, $11\frac{7}{8} \times 16\frac{7}{8}$ ins. Signed lower right. H.G. KELLER.

Drawn 1942.

Owned by The Cleveland Museum of Art. Gift of the Artist.

224. CIRCUS SKETCHES: GIRAFFES.

Pencil and crayon drawing on paper, $11\frac{15}{16} \times 9\frac{11}{16}$ ins.

Signed lower right: Monogram and KELLER.

Drawn 1945 or earlier.

Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

PRINTS

Unless otherwise indicated, only one state exists. Dimensions are given in millimeters, height first: for etchings, to plate-mark; for lithographs, to border-lines, or to extremities of lithographed surface.

ETCHINGS

225. DOLLY IN THE STABLE, BERLIN HEIGHTS, OHIO.

Zinc plate, 155×126 mm.

Etched c. 1914.

Owned by The Cleveland Museum of Art. Gift of William F. Eastman.

226. GOATS ON THE HILLTOP, BERLIN HEIGHTS, OHIO.
Copper plate, 108 x 154 mm. Etched c. 1917. State I/II.
Exh.: May Show.
Owned by The Cleveland Museum of Art. Gift of the Artist.
227. LOTUS AND POND LILIES, OLD WOMAN'S CREEK, NEAR CEYLON, OHIO.
Copper plate, 106 x 162 mm. Etched c. 1917. State II/II.
Exh.: May Show.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
228. MORNING GLORIES, BERLIN HEIGHTS, OHIO.
Zinc plate, 198 x 160 mm. Etched c. 1917.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
229. NOONDAY MEAL, BAILEY'S QUARRY, BERLIN HEIGHTS, OHIO.
Zinc plate, 199 x 205 mm. Etched c. 1917.
Exh.: May Show.
Owned by The Cleveland Museum of Art. Gift of Mr. and Mrs. Paul Bough Travis.
230. PIGS IN ORCHARD, HUMM'S FARM, BERLIN HEIGHTS, OHIO.
Copper plate, 106 x 131 mm. Etched c. 1917.
Exh.: May Show.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
231. AT THE SPRING OF THE AVELLANOS, GRANADA, SPAIN. (Plate XLV)
Copper plate, 152 x 220 mm. Etched 1924. State III/III.
Publication No. I (a) of The Print Club of Cleveland, 1924.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
232. HERMITAGE OF LA VIRGEN DEL PRADO, TALAVERA DE LA REINA, TOLEDO, SPAIN.
Copper plate, 157 x 200 mm. Etched 1924. State II/II.
Publication No. I (b) of The Print Club of Cleveland, 1924.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
233. ON THE ROAD TO ANTEQUERA, MALAGA, SPAIN.
Copper plate, 165 x 224 mm. Etched 1924.
Publication No. I (c) of The Print Club of Cleveland, 1924.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

234. A ROADSIDE IN SPAIN. (Plate XLV)
Copper plate, 238 x 286 mm. Etched 1925. State II/II.
Exh.: May Show. First Prize.

Owned by The Cleveland Museum of Art. Gift of Edward B. Greene.

235. PIGS AND SHOATS, NO. 1, BERLIN HEIGHTS, OHIO.
Copper plate, 163 x 208 mm. Etched 1930. State II/II.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

236. IN THE MEADOW.
Copper plate, 135 x 175 mm. Etched 1947. State II/II.
Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

237. MORNING IN THE STABLE.
Copper plate, 177 x 227 mm. Etched 1947. State III/III.
Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

LITHOGRAPHS

238. MULETEER.
Zinc plate, 177 x 273 mm. Lithographed 1925.
Owned by The Cleveland Museum of Art. Gift of Theodore Sizer.

239. PIGS, COMPOSITION NO. 2.
Zinc plate, 379 x 507 mm. Lithographed 1931.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

240. RETURNING FROM THE FIESTA, ANDALUSIA, SPAIN.
Zinc plate, 292 x 329 mm. Lithographed 1931.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

241. CIRCUS, NO. 2.
Zinc plate, 294 x 442 mm. Lithographed 1932.
Publication No. 1, June 1932, of The Print-a-Month Series, I.
Owned by The Cleveland Museum of Art. Gift of The Cleveland Print Makers.

242. FLOWER FANTASY.
Zinc plate, 372 x 291 mm. Lithographed 1932.
Owned by The Cleveland Museum of Art. Impression colored by hand, Gift of Paul H. Oppmann.

243. SURPRISE OR COCK IN THE GARDEN.

Zinc plate, 368 x 275 mm.

Lithographed 1932.

Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. Impression colored by hand, Gift of Paul H. Oppmann.

243a. The study drawing for this lithograph, lent by Mr. and Mrs. Paul H. Oppmann, is also included in the exhibition.

244. OLD FASHIONED BOUQUET.

Zinc plate, 550 x 377 mm.

Lithographed 1933.

Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. Impression colored by hand, Gift of The Print Club of Cleveland.

245. WILD HORSES, No. 1 (Small plate).

Zinc plate, 281 x 463 mm.

Lithographed 1933.

Publication No. 1, June 1933, of The Print-a-Month Series, II.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

246. WILD HORSES, No. 2 (Large plate).

(Plate XLVI)

Zinc plate, 350 x 491 mm.

Lithographed 1933.

Exh.: The Cleveland Museum of Art, "The Art of Lithography," 1948-49.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

247. BOYHOOD MEMORIES.

Zinc plate, 329 x 434 mm.

Lithographed 1934.

Owned by The Cleveland Museum of Art. Impression colored by hand, Gift of Paul H. Oppmann.

248. CART HORSES RESTING, No. 2.

Zinc plate, 244 x 347 mm.

Lithographed 1935.

Publication No. 4, September 1935, of The Print-a-Month Series, IV.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

249. HUNGRY PLOUGH HORSES, No. 1.

Zinc plate, 283 x 355 mm.

Lithographed 1935.

Owned by The Cleveland Museum of Art. Gift of Paul H. Oppmann.

250. MEXICAN WOMAN, NEW MEXICO.
Zinc plate, 230 x 349 mm. Lithographed 1935.
Exh.: May Show. Not in Competition.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
251. COWS, EVENING.
Zinc plate, 255 x 345 mm. Lithographed 1936.
Exh.: May Show. Not in Competition.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
252. GOATS IN THE MOUNTAINS.
Zinc plate, 270 x 350 mm. Lithographed 1936.
Exh.: May Show. Not in Competition.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
253. AERIAL TOUCANS. (Plate XLVII)
Zinc plate, 274 x 353 mm. Lithographed 1938.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
254. CIRCUS DAY, No. 2.
Zinc plate, 287 x 407 mm. Lithographed 1938.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
255. COCKATOOS AND PARROT.
Aluminum plate, 414 x 292 mm. Lithographed 1938.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
256. IN THE PARROT CAGE.
Zinc plate, 413 x 285 mm. Lithographed 1938.
Owned by The Cleveland Museum of Art. Gift of the Artist.
257. MEXICAN WOOD MERCHANT. (Plate XLVII)
Zinc plate, 273 x 380 mm. Lithographed 1938.
Publication No. 16 of The Print Club of Cleveland, 1938.
Exh.: The Cleveland Museum of Art, "The Art of Lithography," 1948-49.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.
258. PELICAN ROOKERY, No. 1.
Zinc plate, 286 x 410 mm. Lithographed 1938.
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

259. PELICAN ROOKERY, No. 2.

(Plate XLVI)

Zinc plate, 286 x 405 mm.

Lithographed 1938.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

260. END OF THE DAY.

Zinc plate, 330 x 435 mm.

Lithographed 1942.

Exh.: May Show. Not in Competition.

Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

261. SUSANNA.

Zinc plate, 285 x 202 mm.

Lithographed 1948.

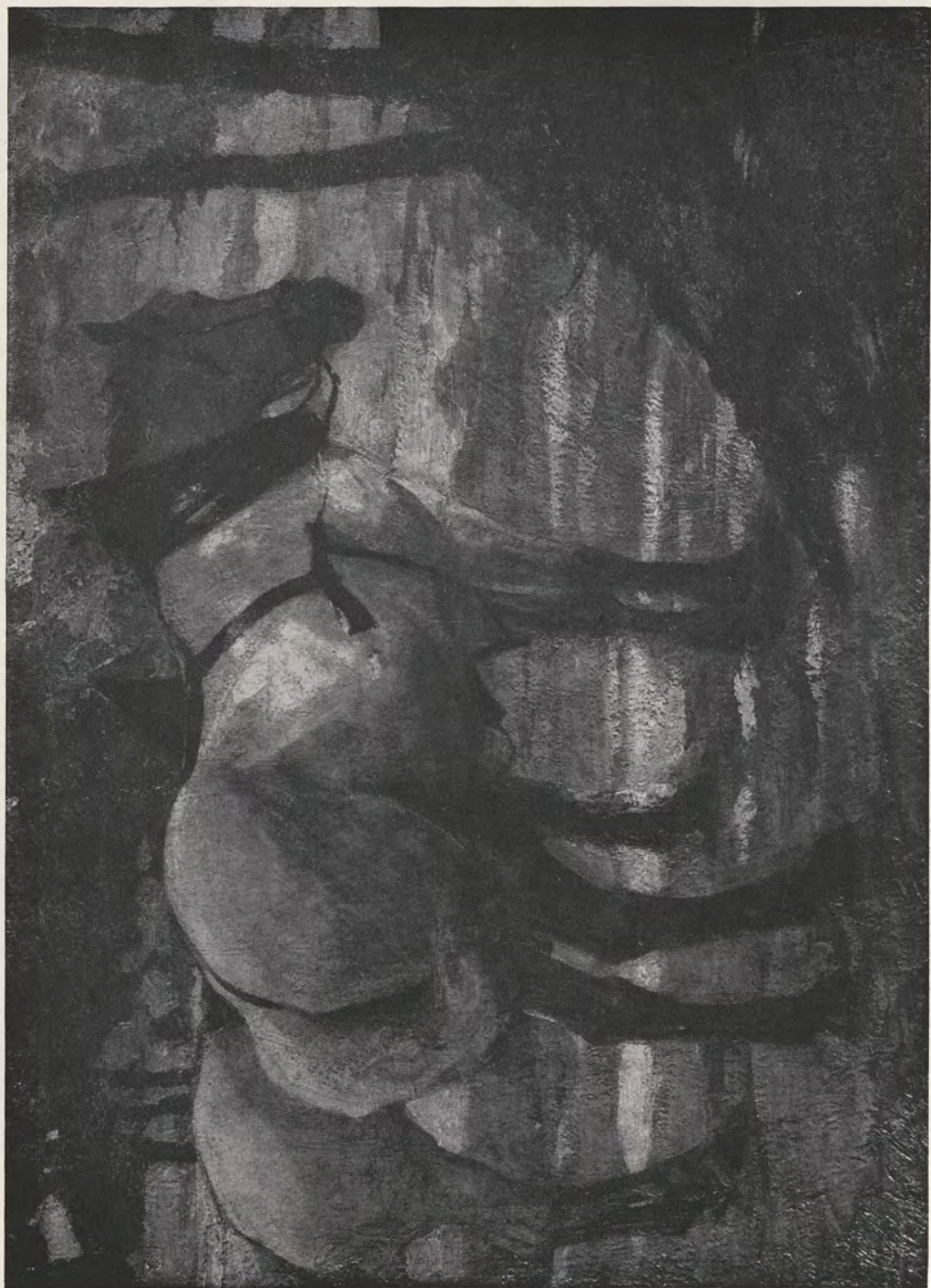
Owned by The Cleveland Museum of Art. Gift of The Print Club of Cleveland.

ILLUSTRATIONS



HENRY G. KELLER 1869-1949

PHOTOGRAPH TAKEN BY ALBERT F. KELLER IN THE ARTIST'S STUDIO, C. 1940





13. WISDOM AND DESTINY

OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF MRS. HENRY A. EVERETT FOR THE DOROTHY BURNHAM EVERETT MEMORIAL COLLECTION)



16. SUNDAY MORNING IN GORDON PARK, CLEVELAND
LENT BY BALDWIN WALLACE COLLEGE



18. FOR THANKSGIVING

LENT BY MR. AND MRS. PAUL H. OPPMANN

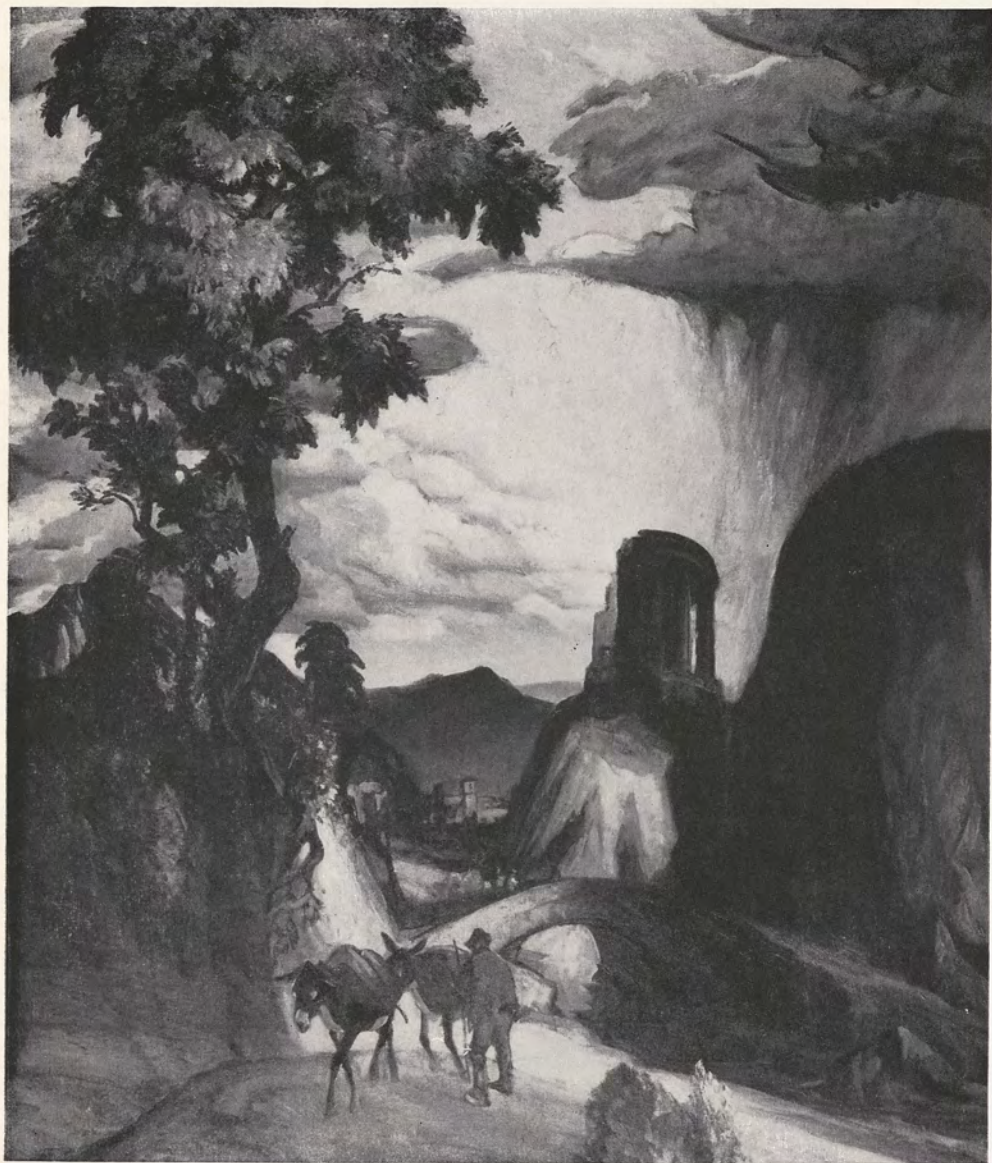


14. ANNA'S GARDEN

LENT BY MRS. HENRY G. OPPMANN



22. SUDDEN WINDSTORM OVER THE VEGA
COLLECTION OF MR. AND MRS. ALBERT F. KELLER



23. THE SPELL OF ITALY

LENT BY S. LIVINGSTON MATHER



28. RETURNING FROM THE FERIA

LENT BY CITY OF CLEVELAND
(THE MARY A. WARNER COLLECTION)





33. ANDALUSIAN GARDEN

COLLECTION OF MR. AND MRS. ALBERT F. KELLER



37. EVENING ON THE ROAD TO GRANADA

LENT BY MRS. OMAR E. MUELLER



42. MEMORIES OF ANDALUSIA

LENT BY S. LIVINGSTON MATHER



45. RANCH LIFE, WESTERN TEXAS

LENT BY EDGAR B. DAVIS,
FROM HIS COLLECTION IN THE WITTE MEMORIAL MUSEUM



47. CIRCUS FOLK

COLLECTION OF MR. AND MRS. ALBERT F. KELLER



50. STORM-FRIGHTENED ANIMALS OWNED BY THE CLEVELAND MUSEUM OF ART (PURCHASE FROM THE J. H. WADE FUND)



53. FIRST SHOW AT TWO

OWNED BY THE CLEVELAND MUSEUM OF ART (GIFT OF MRS. R. J. FRACKELTON)



52. HELIOS IN THE LEAD

LENT BY DR. ROY W. SCOTT



63. END OF THE ACT

LENT BY MR. AND MRS. HENRY LESLIE KELLER



72. WHITE HORSES AT THE SAND PIT
LENT BY MR. AND MRS. PAUL H. OPPMANN



74. SUNFLOWER PATTERNS
LENT BY MRS. HENRY G. OPPMANN



LENT BY S. L. GREENWOOD

77. IN THE PARK



LENT BY MR. AND MRS.
PAUL H. OPPMANN

69. FIREFLIES



80. BEACH PATTERNS

LENT BY ROCHESTER
INSTITUTE OF TECHNOLOGY



75. RHYTHMS

COLLECTION OF MR. AND MRS. ALBERT F. KELLER



82. THE FORD

OWNED BY THE CLEVELAND MUSEUM OF ART (GIFT OF J. H. WADE)



91. STILL LIFE WITH FRUIT

LENT BY WILLIAM M. MILLIKEN



LENT BY MR. AND MRS. PAUL L. FEISS



85. CROWS IN WINTER

LENT BY MRS. OTTO F. EGE





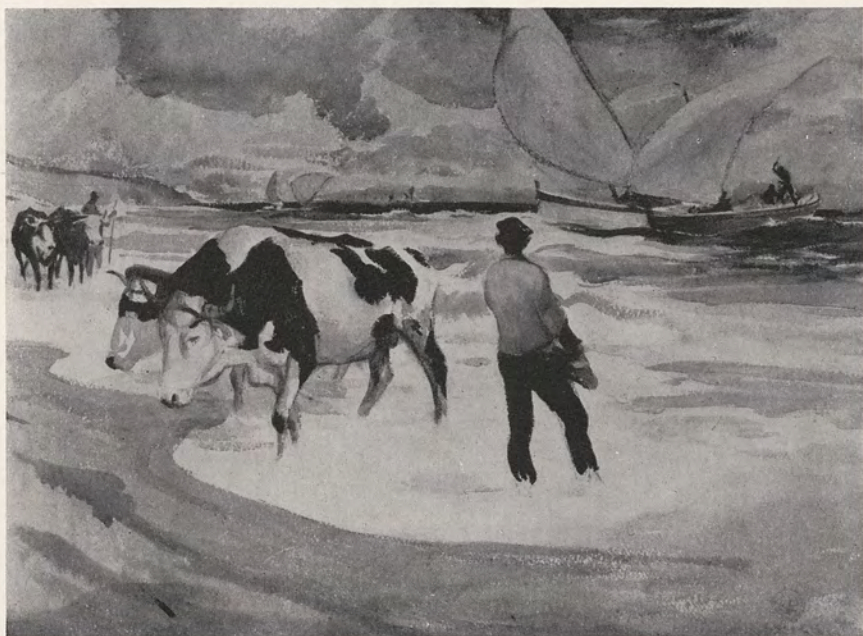
95. IMPRESSIONS OF A BULL FIGHT

LENT BY MR. AND MRS. PAUL H. OPPMANN



92. HERMITAGE, TALAVERA

OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF FREDERIC S. PORTER)



100. PESCADERIA, MALAGA

LENT BY S. LIVINGSTON MATHER



117. TORMENT, PUERTO RICO

LENT BY WILLIAM M. MILLIKEN



121. CROSSING THE FORD

LENT BY MR. AND MRS. ROLF STOLL



115. GRANDA FLORA LENT BY MR. AND MRS. ALBERT F. KELLER



130. BIRDS, ROCKS AND THE SEA LENT BY MRS. FRANCIS M. SHERWIN



111. BIRD ROCK, CALIFORNIA
LENT BY WHITNEY MUSEUM OF AMERICAN ART



134. THE ALPS
LENT BY WILLIAM M. MILLIKEN



126. MOUNTAINS, PUGET SOUND

LENT BY WILLIAM M. MILLIKEN



123. GULLS FEEDING

OWNED BY THE CLEVELAND MUSEUM OF ART
(PURCHASE FROM THE J. H. WADE FUND)



136. GOATS AMONG THE PEAKS

LENT BY UNION COMMERCE BUILDING CO.



137. FOG BANKS, TYROL

LENT BY THE WOMEN'S CITY CLUB OF CLEVELAND



172. AFRICAN THISTLE
LENT BY MR. AND MRS. LEWIS B. WILLIAMS



169. LAND'S END, GOLDEN GATE, CALIFORNIA, 1936
LENT BY MRS. MALCOLM L. MCRIDE



138. WINTER LANDSCAPE
LENT BY THE ART INSTITUTE OF CHICAGO



140. FOUL WEATHER, PERCÉ
COLLECTION OF MR. AND MRS. ALBERT F. KELLER



162. MORNING, UPPER FRAZER RIVER

LENT BY MR. AND MRS. HOWARD C. HOLLIS



155. STORM-FRIGHTENED HORSES

LENT BY MUSEUM OF FINE ARTS, BOSTON



159. KELP GATHERERS LENT BY ADDISON GALLERY OF AMERICAN ART, PHILLIPS ACADEMY



163. BATHERS, THE COVE, LA JOLLA

LENT BY MRS. E. A. RUGGLES



181. SUNFLOWERS
LENT BY MR. AND MRS. PAUL H. OPPMANN



168. A DROWSY COMPANY

LENT BY MR. AND MRS. WILLIAM S. KINNEY



173. BOUQUET OF FLOWERS OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF FRIENDS AND MEMBERS OF THE STAFF OF THE MUSEUM IN MEMORY
OF ELEANOR R. SACKETT)



160. APRIL SNOW

OWNED BY THE CLEVELAND MUSEUM OF ART
(PURCHASE FROM THE SILVER JUBILEE TREASURE FUND)



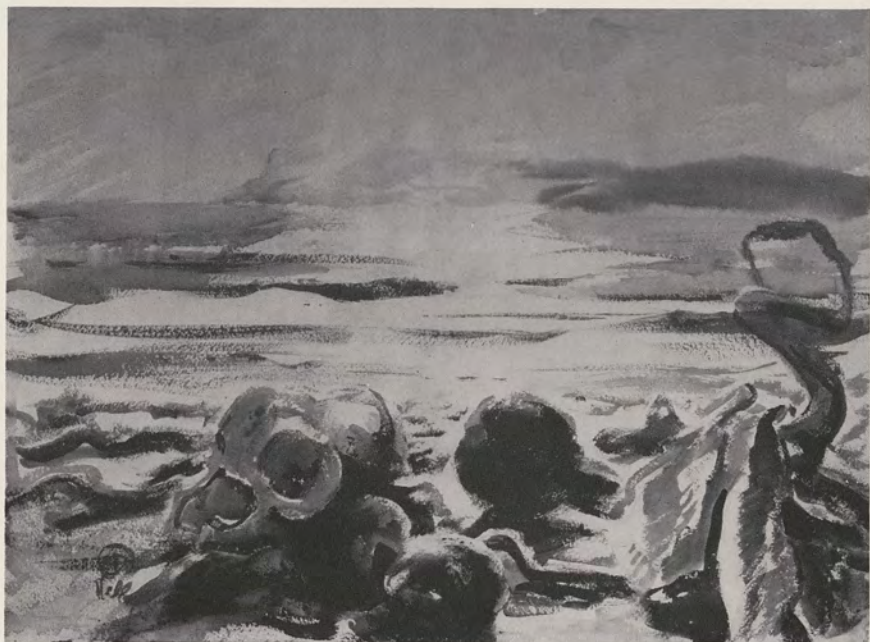
174. SAN DIEGO ZOO

LENT BY MR. AND MRS. HENRY LESLIE KELLER



175. THE AVIARY

OWNED BY THE CLEVELAND MUSEUM OF ART
(THE CLEVELAND SESQUICENTENNIAL AWARD)



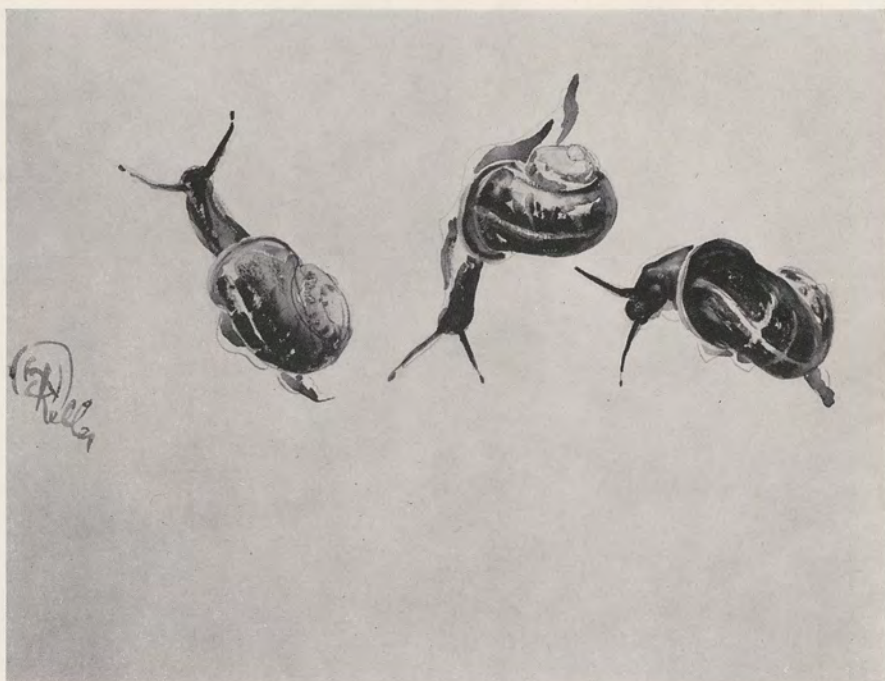
176. THE SUN'S PATH

COLLECTION OF MR. AND MRS. ALBERT F. KELLER



179. IN THE PATH OF THE SUN

COLLECTION OF MR. AND MRS. ALBERT F. KELLER



187. SNAILS

LENT BY MRS. HENRY G. OPPMANN



178. ABSTRACT IMPRESSIONS OF SURF
COLLECTION OF MR. AND MRS. ALBERT F. KELLER



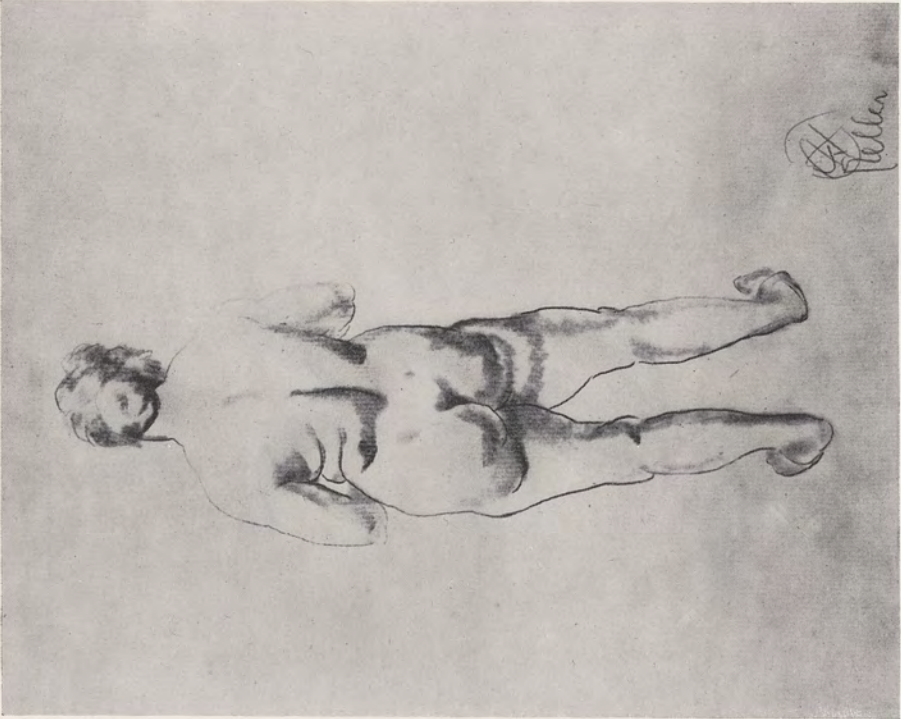
214. ZEBRAS

LENT BY WILLIAM M. MILLIKEN



201. STUDY FOR "WILD HORSES"

OWNED BY THE CLEVELAND MUSEUM OF ART
(THE MR. AND MRS. CHARLES G. PRASSE COLLECTION)



211. NUDE

LENT BY WILLIAM M. MILLIKEN



191. NUDE

LENT BY WILLIAM M. MILLIKEN



221. VENUS AND CUPIDS

LENT BY MISS LEONA E. PRASSE



213. NUDES

LENT BY WILLIAM M. MILLIKEN



217. EUROPA AND THE BULL LENT BY MISS LEONA E. PRASSE



198. STUDY FOR THE ETCHING "A ROADSIDE IN SPAIN"
LENT BY MISS LEONA E. PRASSE



219. JUDGMENT OF PARIS

LENT BY MISS LEONA E. PRASSE



231. AT THE SPRING OF THE AVELLANOS, GRANADA, SPAIN
OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF THE PRINT CLUB OF CLEVELAND)



234. A ROADSIDE IN SPAIN

OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF EDWARD B. GREENE)



259. PELICAN ROOKERY, NO. 2

OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF THE PRINT CLUB OF CLEVELAND)



246. WILD HORSES, NO. 2

OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF THE PRINT CLUB OF CLEVELAND)



257. MEXICAN WOOD MERCHANT

OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF THE PRINT CLUB OF CLEVELAND)



253. AERIAL TOUCANS

OWNED BY THE CLEVELAND MUSEUM OF ART
(GIFT OF THE PRINT CLUB OF CLEVELAND)

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Cleveland Institute of Art.
The Henry G. Keller memorial exhibition:
[Cleveland] Cleveland Museum o 1950.
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